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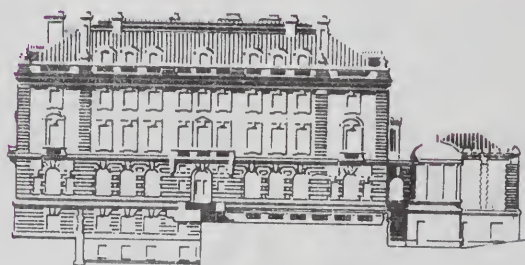
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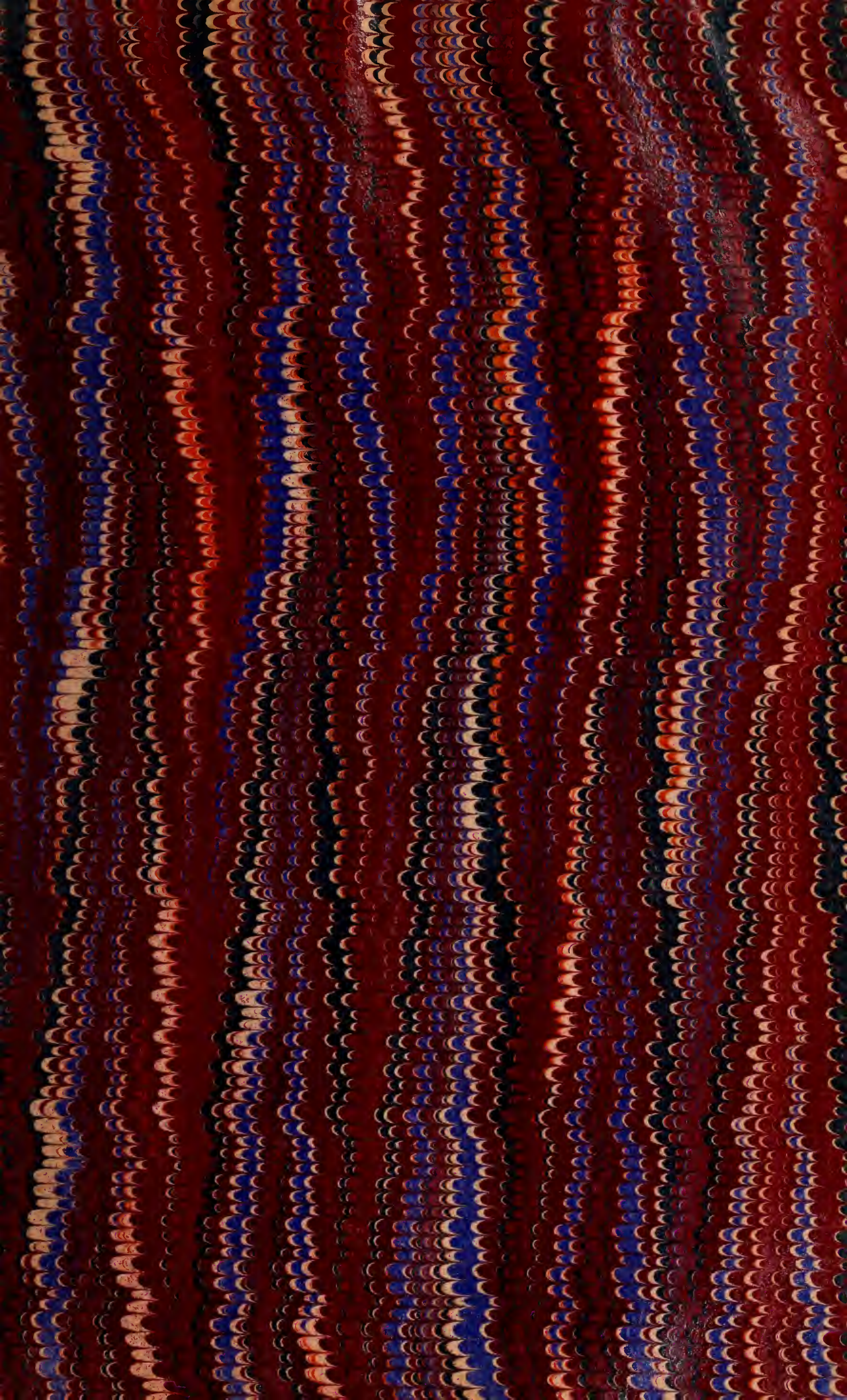
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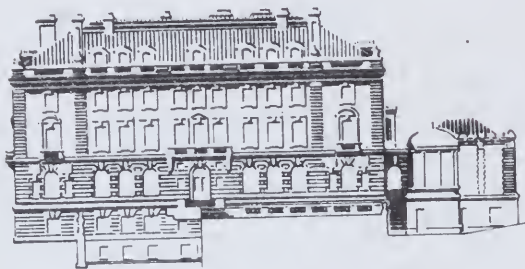
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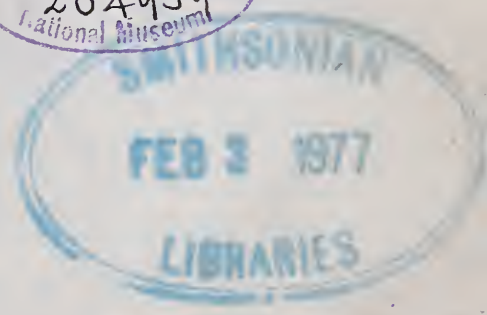
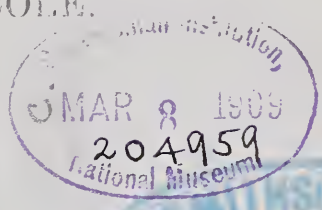
SPECIMENS OF LACE

ACQUIRED FOR THE

SOUTH KENSINGTON MUSEUM,

Between 1880 and June 1890.

By ALAN S. COLE.



LONDON:

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Fig. 1.



Catherine de Medicis. By Jean Clouet (1541).

SUPPLEMENTAL CATALOGUE  
OF SPECIMENS OF LACE WORK, &c., ACQUIRED  
SINCE 1880 AND UP TO JUNE 1890.

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I.

ITALIAN.

ALTAR FRONTAL. Needle-point lace; "punto tagliato a foliami," also sometimes called "Gros Point de Venise," or heavy raised lace. The pattern, with a vertical group of conventional buds at the centre, and a short oblique arrangement of buds and scrolls at each corner, consists in other parts of a close distribution of conventional scrolls and blossoms. An outer border is made up of a similar close arrangement of bolder kindred forms. Between the various forms are bars, "brides," with little circlets worked on them. Venetian. *Italian*. 17th centy. L. 8 ft. 4 in., W. 3 ft. 8 in. Bought, 350*l*.  
1217.-1888.

NEEDLE-POINT  
LACE.

This is an elaborate specimen of needlepoint lace on a large scale; its ornamental effect is somewhat marred by the over-profusion of details.

ALTAR FRONTAL. Linen, with drawn thread-work; "punto tirato." The cloth is ornamented with vertical and horizontal rows of geometrical and animal forms; the vandyke border is similar to 1702-1888, with the addition of bunches of tassels, four in each bunch. *Italian*. 17th centy. 5 ft. 9 in., W. 3 ft. 6 in. Bought, 4*l*. 4*s*.  
1701.-1888.

DRAWN THREAD-  
WORK.

Fig. 1, from a portrait of Catherine de Medicis, shows the use, in the middle of the 16th century, of cut linen, ornamented with needle-point insertions and edged with small loops.

BAND. Linen, with cut-work and embroidery in satin, cross and tent stitches. The pattern of main part consists of diamond shapes, each filled with a grill of squares, arranged in oblique series at regular intervals; between this series are bands with small open work squares. Beyond, on each side of the main part, is a narrow border with repeated groups of three squares with oblique bars of satin stitching between the groups. *Italian*. 16th or 17th centy. L. 4 ft. 11 in., W. 7 in. Bought, 4*l*. for three.  
410.-1887.

EMBROIDERED  
AND CUT LINEN.

**BAND.** Linen, with cut-work and embroidery in satin, cross and tent stitches. The pattern of main part consists of diamond shapes, each filled with a grill of squares, arranged in oblique series at regular intervals; between this series are bands with small open work squares. Beyond, on each side of the main part, is a narrow border with repeated groups of three squares, with oblique bars of satin stitching between the groups. *Italian.* 16th or 17th centy. L. 2 ft. 5½ in., W. 7 in. Bought, 4*l.* for three. 410*a.*-1887.

EMBROIDERED  
AND CUT LINEN.

**BAND.** Linen, with cut-work and embroidery in satin, cross and tent stitches. The pattern of main part consists of diamond shapes, each filled with a grill of squares, arranged in oblique series at regular intervals; between this series are bands with small open work squares. Beyond, on each side of the main part, is a narrow border with repeated groups of three squares, with oblique bars of satin stitching between the groups. *Italian.* 16th or 17th centy. L. 2 ft. 5½ in., W. 7 in. Bought, 4*l.* for three. 410*b.*-1887.

PLAITED AND  
TWISTED  
THREAD-WORK  
OR PILLOW-  
MADE LACE.

**BORDER.** Pillow-made lace, termed "merletti a piombini." The effect of the main portion of the lace is similar to that of braid work. The pointed edging is of coarser, "merletti a piombini," and has been sewn on. The main pattern consists of squares containing wheel or blossom devices of two different designs, alternated. *Italian.* 16th centy. 6 ft. 7 in. by 6 in. Bought, 2*l.* 10*s.* 569.-1884.

The development of the twisted and plaited thread edgings to ruffs from tiny loops, as in the portrait of Catherine de Medicis, to more important ornamental devices, is shown in paintings such as the portrait of Charles of Savoy, 1582, Fig. 2. The lace on the edge of his ruff is "merletti a piombini," of which there are many varieties in the museum.

DRAWN THREAD  
AND NEEDLE-  
POINT WORK.

**BORDER.** "Reticella," or drawn thread-work, overcast with button-hole stitches. The pattern consists of diagonal bands crossing one another and enclosing squares of rectangular ornament. *Italian.* 16th centy. 16 in. by 10½ in. Bought, 2*l.* 10*l.* 149.-1885.

**BORDER WITH VANDYKES.** Needle-point lace, "Reticella." The pattern in the upper part of the border consists of open squares in each of which is an eight-pointed star device; in the rounded vandykes or scallops are rosette devices. About 1580. Venetian. *Italian.* L. 3 ft. 8 in., W. 5 in. Bought, 5*l.* (See Fig. 3.) 281.-1890.

PLAITED AND  
TWISTED  
THREAD-  
WORK OR  
PILLOW-MADE  
LACE.

**BORDER WITH VANDYKES.** Twisted and plaited thread-work, "merletti a piombini." The pattern in the border consists of an orderly repetition of rosettes and half rosettes containing radiations of little seed devices and small groups of the seed devices arranged like a cross. The pointed vandykes each contain rosette devices similar to those in the border. About 1580. Venetian. *Italian.* L. 4 ft., W. 4½ in. Bought, 4*l.* 10*s.* (See Fig. 4.) 284.-1890.

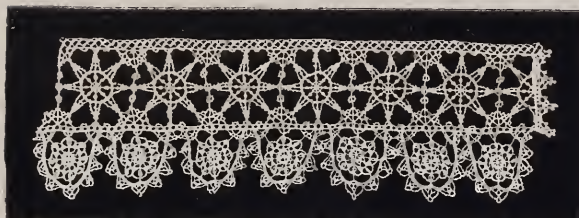


Fig. 2.



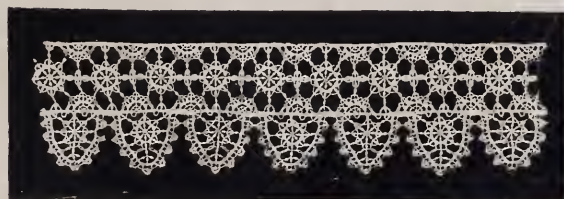
Charles of Savoy (dated 1582).

Fig. 3.



281.-1890.

Fig. 4.

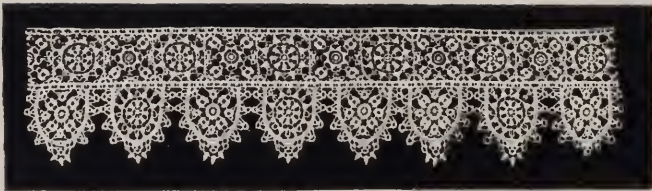


284.-1890.





Fig. 5.



279.-1890.

Fig. 6.



282.-1890.

Fig. 7.



280.-1890.

**BORDER WITH VANDYKES.** Needle-point lace, "Punto in aria" and "reticella." The pattern of the border consists of squares alternately set with rosette device, and smaller rosette device, beyond which are pairs of curved devices placed at the extremities of the diagonals to the square. The alternate vandykes contain devices similar to those of the border. About 1590. Venetian. *Italian*. L.  $18\frac{5}{8}$  in., W.  $4\frac{1}{2}$  in. Bought, 3*l.* 10*s.* (See Fig. 5.) NEEDLE-POINT  
LACE. 279.-1890.

**BORDER WITH VANDYKES FOR A FALLING COLLAR.** Needle-point lace, "Punto in aria" and "reticella." The pattern in the narrow border consists of small squares alternately set with reversed diagonal devices. Each vandyke to the border contains a rosette surmounted by a vase device. About 1590. Venetian. *Italian*. L.  $19\frac{1}{2}$  in., W.  $4\frac{1}{2}$  in. Bought, 1*l.* 18*s.* 6*d.* 283.-1890.

**BORDER WITH SMALL VANDYKES.** Needle-point lace, "Punto in aria" and "reticella." The pattern of the border consists of squares, every four of which respectively contain four different rosette or diagonally arranged devices. The small vandykes contain similar eight-pointed blossom forms. About 1600. Venetian. *Italian*. L. 2 ft., W.  $2\frac{1}{2}$  in. Bought, 1*l.* 10*s.* (See Fig. 6.) 282.-1890.

**BORDER WITH VANDYKES OR SCALLOPS.** Needle-point lace, "Punto in aria" and "reticella." The pattern in the border consists of squares alternately set with an eight-pointed star device and a sort of Maltese cross. The vandykes are alternately set with a device having four triangular petals, and a device having two long curved and two shorter triangular petals. About 1600 to 1620. Venetian. *Italian*. L. 2 ft.  $11\frac{1}{2}$  in., W.  $2\frac{1}{2}$  in. Bought, 2*l.* 15*s.* (See Fig. 7.) 280.-1890.

**BORDER, SCALLOPED** (for a corporal). Needle-point lace. The scallops contain two varieties of blossom devices alternated. The centres of the blossoms are treated in the style of "reticella," but the little tape-like devices around them have a button-hole outline in the style of later needle-made lace. *Italian*. About 1650. Rectangle,  $16\frac{1}{4}$  in. by  $15\frac{1}{2}$  in. Bought, 2*l.* 15*s.* 294.-1890.

See also 615.-1883.

**BORDER, SMALL.** Needle-point lace, applied to part of a dressing-case or work-box. Raised or "rose-point." Venetian. *Italian*. About 1640-60.  $4\frac{7}{8}$  in. by  $2\frac{1}{2}$  in. Bought with 172, 1*l.* 8*s.* 6*d.* 172*a.*-1887.

**BORDER.** Pillow-made lace. The pattern consists of repetitions of the same group of symmetrically balanced, leafy, tape-like stems, the central one of which terminates in the profile of a flattened carnation. The succession of these carnation forms produces the effect of ornamental scallopings to the border. *Italian* (Venetian). About 1640. L. 2 ft. 8 in., W.  $4\frac{3}{4}$  in. Bought, 1*l.* 13*s.* PILLOW-MADE  
LACE. 513.-1883.

This fancifully scalloped treatment succeeded the more formal scallops and Vandykes of the earlier part of the century, as in 1361-1855 and 565-1875.

NEEDLE-POINT  
LACE. 1

**BORDER.** Flat needle-point lace, "à brides picotées." The pattern consists of repetitions and counterchanges of similar delicate scroll devices with leaves and fanciful fruits and flowers, set on a ground of hexagonal barring. About 1670? *Italian or French.* L. 3 ft., W.  $2\frac{3}{4}$  in. Bought, 3*l.* 8s.  
288.-1890.

This is an unusual specimen of delicate needle-point lace, resembling in style of pattern the lighter and daintier Venetian rose-point laces, but displaying a closer imitation of natural forms than is seen in them. On this account it might be considered to be an early piece of Point de France.

From the 16th century ruffs, stiff with wiry laces, to early 17th century more lissom, tapey deep scallops, so on to flat-lying and square collar ends of the middle of the 17th century (see 599.-1875, p. 13 of 1881 Catalogue, and 291.-1890 and 1509.-1888, p. 7 of present Catalogue), and to jabots of filmy pillow laces, or light needle-point laces of the end of the 17th century, typical successive phases of lace ornamentation and workmanship, each displaying some modification or development of a characteristic feature belonging to a preceding style of lace, may be recognised. At the same time survivals of old types continue throughout the apparent periods of change. For instance, in Dubuisson's portrait of Destouches (Fig. 8), who wears a soft folding neck cloth, trimmed with a needle-point lace, we have a survival of 17th lace of small scroll and blossom pattern, held together by bars or *brides*. It is made in the same way as the raised or rose Venetian point lace, which was brought to a high pitch of perfection about 1650, *i.e.*, 80 years before the date of this portrait. Examples of this class of late raised point lace, and of lace ornament of small scrolls and blossoms, are to be seen in No. 426.-1872, p. 15 of 1881 Catalogue, and 288.-1890, p. 4 of the present Catalogue.

PILLOW-MADE  
LACE.

**BORDER OF A "CORPORAL."** Pillow-made lace. The pattern consists of tape-like scrolls and formal floral devices (lightened here and there with holes) arranged rather closely together so as to obviate the use of bars or "brides," of which a few only are noticeable. *Italian or Flemish?* 17th centy.  
20 in. square, W.  $4\frac{1}{4}$  in. Bought, 2*l.* 8s. 523.-1883.

**BORDER.** Pillow-made lace. The pattern is of tape-like, continuous scrolls arranged rather closely together in repetitions of the same convolutions with bars or "brides" between the openings. ? *Italian or Flemish.* 17th centy.  
L. 2 ft. 9 in., W.  $3\frac{1}{4}$  in. Bought, 2*l.* 12s. 522.-1883.

DRAWN THREAD-  
WORK.

**BORDER, VANDYKED.** Linen, with drawn thread-work, "Punto tirato." The pattern consists of two groups repeated; one with double-headed eagle device and small leafy sprays, the other with a floriated equal limb cross surmounted by two lions, confronted. The edging to the border is of coarse pillow-made torchon lace. *Italian.* 17th centy. 3 ft. 6 in. by  $10\frac{1}{2}$  in. Bought. 1*l.* 5s. 1702.-1888.

*See also* 1701.-1888.

NEEDLE-POINT  
LACE.

**BORDER.** Needle-point lace. The pattern consists of a series of repeated quatrefoil and S-shape devices, edged with a series of repeated pendent bell-shape blossoms. *Italian.* Early 17th centy. L. 2 ft. 2 in., W.  $1\frac{3}{4}$  in. Bought, 1*l.* 15s. (*See* Fig. 9.) 297.-1890.

Fig. 8.



Philippe Nericault Destouches. Comic Poet. By Dubuisson (about 1730)

Fig. 9.



297.-1830.





**BORDER** of raised or "rose-point" needle-point lace. This specimen is made up of three pieces joined together. The scheme of the pattern is best seen in the two upper scrolls of the specimen. The heavily raised portions are more like stout gimp-work than corresponding but graduated relief work to be seen in such a specimen as 847.-1853 (p. 13 of Catalogue). The introduction of series of stitched loops, like knots, along the backs of some of the leafy forms is a feature in this piece, which is similar to, but not so rudely worked as, No. 550.-1875 (p. 12 of Catalogue). *Italian (Venetian)*. 17th centy. L. 2 ft. 4½ in. W. 6¾ in. Bought, 23l. 515.-1883.

NEEDLE-POINT  
LACE.

**BORDER** (part of). Needle-point lace, "à brides picotées." This kind of delicate raised lace is also sometimes fancifully called "point de neige," on account of the little blossoms or clusters of minute "picots" about it. (See also 136.-1869, p. 14 of Catalogue.) The pattern consists of a vertically arranged series of separate small forms and scrolls, to be seen at the centre of the piece. On each side of this central group are corresponding scrolls and blossom devices distributed evenly to secure the balance of details over the entire ground, which is made up of delicate bars or "brides" arranged in hexagons or honeycomb pattern. *Italian (Venetian)*. 17th centy. L. 17½ in., W. 7 in. Bought, 12l. 10s. 167.-1887.

**BORDER**. Needle-point lace. The ground consists of irregular hexagons. The pattern is made up of repeated groups of poorly-shaped rococo devices or broken scrolls, portions of which are marked with raised work. The edging consists of a repetition of small pendent blossom forms. *Italian*. 17th centy. 4 ft. 10 in. by 3 in. Bought, 2l. 10s. 567.-1884.

**BORDER**. Needle-point lace; the ground consists of irregular hexagons. The pattern is made up of an orderly distribution of small and degraded ornamental devices, with occasional raised blossoms. *Italian*. 17th centy. 3 ft. 1 in. by 3 ft. Bought, 2l. 10s. 566.-1884.

**BORDER**. Needle-point lace. The bars or "brides" of the ground are arranged in a trellis pattern with loops at the intersections: the ornament is a continuous scroll enriched with varieties of formal blossom and leaf devices. *Italian (Venetian)*. 17th centy. L. 4 ft. 3 in., W. 4½ in. Bought, 18l. 10s. 516.-1883.

**BORDER**. Needle-point lace, "Point de Venise à réseau." The pattern is composed of curved sprays of leaves, flowers, and pomegranates arranged in an orderly manner to balance one another. Variety of effect between open and small mesh groundwork is obtained by the use of barring (or honeycomb grounding) inserted amongst the stems and leaves of the sprays. The number of different ornamental fillings or "modes" is noticeable throughout the specimen. *Italian (Venetian)*. 17th centy. L. 3 ft. 5 in., W. 4 in. Bought, 9l. 654.-1883.

NEEDLE-POINT  
LACE.

**BORDER WITH WAVED EDGE.** Needle-point lace. The pattern consists of an orderly distribution of formal leaf and blossom sprays, between which are "modes" or fillings of varieties of diamond, chevron, and trellis devices closely worked: other intervening spaces are filled in with a ground composed of delicate wheel devices set in hexagons. Late 17th centy. Venetian. *Italian.* L. 5 ft., W.  $2\frac{3}{4}$  in. Bought, 8l. 10s. 295.-1890.

This specimen belongs to the same make of lace as that termed "Point de Venise à réseau." See No. 250.-1879, p. 19 of 1881 Catalogue.

**BORDER.** Needle-point lace in imitation of coarse Venetian raised or "rose point." (See No. 550.-1875, p. 12 of 1881 Catalogue.) *Italian (Venetian).* 1885. 16 in. by 4 in. Given by M. Jesurum & Co., Venice. 588.-1886.

**BORDER.** Needle-point lace, "Point de Venise à réseau," with pattern of sprigs distributed in an orderly manner over the ground, and similarly to the fashion of late 18th century Alençon laces, &c. (See note on 1399-74, p. 19, and note to 554-1868, p. 34 of 1881 Catalogue.) *Italian (Venetian).* 18th centy. L. 3 ft. 8 in., W.  $2\frac{1}{2}$  in. Bought, 1l. 3s. 511.-1883.

**BORDER.** Needle-point lace. Modern imitation of old Burano point lace. (See 233-1869, p. 12 of 1881 Catalogue.) In this specimen old thread has been used. *Italian (Venetian).* 1885. 12 in. by 4 in. Given by M. Jesurum & Co., Venice. 586.-1886.

PILLOW-MADE  
LACE.

**BORDER.** Pillow-made lace. The pattern consists of conventional leaf and blossom device repeated and arranged along a continuous waved stem; the forms are outlined with thick thread. The details are held together by bars or "brides." Burano. *Italian (Venetian).* 1885. 15 in. by  $3\frac{1}{4}$  in. Given by M. Jesurum & Co., Venice. 589.-1889.

**BORDER.** Pillow-made lace. The pattern consists of counter-changings of similar tape-like scroll devices on a fanciful square-meshed ground. (*Italian*) *Venetian.* 1885. 18 in. by  $8\frac{1}{2}$  in. Given by M. Jesurum & Co., Venice. 585.-1886.

**BORDER.** Pillow-made and needle-point lace; the pattern consists of somewhat rude blossoms and flowers arranged in a continuous curve, with a needle-point meshed ground. *Italian (Venetian).* 1885. 12 in. by 4 in. Given by M. Jesurum & Co., Venice. 587.-1886.

PILLOW-MADE  
AND NEEDLE-  
POINT LACE.

**BORDER, part of.** Pillow-made and needle-point lace. The pattern and work is in the style of modern Brussels lace of this character of workmanship. *Italian (Venetian).* 1885. 7 in. square. Given by M. Jesurum & Co., Venice. 592.-1886.

**BORDER, part of.** Pillow-made and needle-point lace. The pattern consists of two different rococo-shape panels, containing flowers on meshed needle-point grounds, and arrangements of leaves, &c. between and above the upper part of the panels. These arrangements have an open effect through the use of bars or brides. Along the border are clusters of flowers and rococo scroll forms. *Italian (Venetian).* 1885. 19 in. by  $7\frac{1}{2}$  in. Given by M. Jesurum & Co., Venice. 593.-1886. The pattern is somewhat in the style of Brussels "Point d'Angleterre" lace.

- CHALICE VEIL or COVER.** Linen, with geometric patterned insertion and vandyked-border of twisted and plaited thread-work done on a pillow. The border of "punto a groppo," similar to modern macramé work. *Italian.* Late 16th centy. 22½ in. square. Bought, 1*l.* 18s. 1706.-1888. PLAITED AND TWISTED THREAD-WORK.
- CHALICE VEIL.** Needle-point lace. The pattern consists of an oval medallion at the centre, in which is the figure of a female saint bearing a lily branch in one hand, a monstrance with relics in the other; beyond and about this is a repetition of two counterchanged floriated scrolls with bars, "brides," between the various details. The whole is enclosed in a narrow border of blossoms and fanciful leaf devices. Venetian. *Italian.* Middle of the 17th centy. Rectangle, 22 in. by 21 in. Bought, 3*0l.* 290.-1890. NEEDLE-POINT LACE.
- CLOTH.** Linen, with vandyke edging of needle-point lace, a triple billet pattern in each vandyke; towards the ends of the cloth are bands of cut linen with insertions of needle-point work and with thread embroidery in satin stitch. *Italian.* 17th centy. 5 ft. 1 in. by 3 ft. 4 in. Bought, 10*l.* 171.-1889.
- CLOTH (? SMALL CORPORAL),** of linen. Needle-point lace ("Punto in Aria"), square at each corner and edging round the cloth. The pattern in the squares consists of a diagonally placed tulip and bell-blossom device with a fanciful leaf shape on each side of it. The edging consists of alternate little triple leaf and tulip devices. *Italian.* 17th centy., about 1630-40. 2 ft. by 2 ft. 1 in. Bought, 3*l.* 5s. 296.-1890.
- COLLAR WITH BORDER and BROAD ENDS.** Needle-point lace, with corresponding orderly arrangements of somewhat irregular, conventional scroll forms, held together by slender bars or "brides" with occasional little wheels and "picots"; "Punto tagliato a foliami" type. Venetian. *Italian.* 17th centy. L. 2 ft. 3¼ in., W. 16½ in. Bought, 20*l.* 291.-1890. *See also* 599.-1875, p. 13 of 1881 Catalogue and 1509.-1888.
- COLLAR OF RAISED OR "ROSE-POINT"** Needle-point lace. The two broad ends, which fall over the breast of the wearer, are ornamented with scrolls enriched with conventional floral and blossom devices. Comparatively few "brides" or ties are inserted to hold the floral and scroll forms together. Venetian. *Italian.* 17th centy. 17½ in. by 15 in. Bought, 16*l.* 1509.-1888.
- This specimen has a lighter effect than collar No. 599.-1875 (page 13 of 1881 Catalogue) in which the forms are on somewhat larger scale. These two collars with No. 848.-1853 (pages 13-14 of 1881 Catalogue), form a representative series of such articles which may be traced in portraits of courtiers and military men of the middle and latter parts of the 17th centy.
- COLLAR or "FICHU,"** Lady's. Needle-point lace, "à brides," "point plat de Venise," or flat Venetian point. The pattern consists of evenly-balanced, narrow scrolls intermixed with a variety of conventional blossom and flower devices. *Italian (Venetian.)* 17th centy. L. 2 ft. 3 in., W. 8½ in. Bought, 7*l.* 2s. 512.-1883.
- This class of lace is described under No. 558.-1875, page 17 of 1881 Catalogue.

DARNING ON  
NET LACIS.

COVER FOR TABLE (?). Green silk, with vandyke border and band at each end of square mesh net darned in coloured silks, "Lacis." The pattern consists of detached leafy branches, repeated in counter changes. *Italian*. 17th centy. L. 6 ft. 9 in., W. 3 ft. 2 in. Bought, 5*l.* 5*s.* 381.-1888.

COVERLET composed of 24 squares of darning on square Mesh net "lacis" or "punto a maglia." The 12 squares down the centre contain groups of figures representing the months of the year; at each of the four diagonally opposite corners of the coverlet is the head of a man (helmeted) or a woman within a wreath; and the remaining four squares on each side between the corners contain various allegorical figures. The squares of "lacis" are divided one from the other, and the coverlet is surrounded by borders of linen with repeated geometric ornamental cuts in the linen, and with strips of insertions of needle-point lace ("reticella"). A vandyke edging of needle-point lace, and four tassels are applied to the outer border. *Italian*. 16th centy. 6 ft. 7 in. by 4 ft. 7 in. Bought, 25*l.* 109.-1884.

The style of patterns for the lacis work is similar to that of well-known designs by Frederic Visiasto, the designer of lace and embroidery patterns to the French Court at the time of Catherine de Medicis. It is possible that this specimen may have been made in France, especially as much of this darning on net was done at that time by ladies of the French Court and aristocracy. In Italy this mixture of embroideries was called "Punto reale."

NEEDLE-POINT  
LACE.

CRAVAT or COURT TIE, Ends of a. Needle-point lace. The pattern consists of scroll conventional floral forms evenly distributed, and held together by slender bars or "brides." The ribbings of the flower forms are of heavily raised work, displaying a variety of knotted stitches. *Venetian. Italian.* 17th centy. 7¼ in. by 6 in. Bought, 10*l.* two pieces. 514.-1883.  
See also 515.-1883.

CRAVAT or COURT TIE, Ends of a. Needle-point lace. The pattern consists of scroll conventional floral forms evenly distributed, and held together by slender bars or "brides." The ribbings of the flower forms are of heavily raised work displaying a variety of knotted stitches. *Venetian. Italian.* 17th centy. 7¼ in. by 6 in. Bought, 10*l.* two pieces. 514*a.*-1883.  
See also 515.-1883.

PILLOW-MADE  
LACE.

CUFF. Pillow-made lace. The pattern consists of a central device of a double-headed eagle surmounted by a large (? Marquess') coronet. Beneath the eagle is a pierced flaming heart, and on each side of it a little prancing dog. On each side of this central group springs a blossom and leafy scroll with a pelican preening its feathers (?), and lower down another little bird. The pattern is wrought in a sort of tape set on a ground of large circular meshes. *Italian or Flemish.* About 1650. L. 13¾ in. W. 6¼ in. Bought, 1*l.* 10*s.* (See Fig. 10.) 293.-1890.

See also No. 150.-1885 and 564.-1875, p. 23 of 1881 Catalogue.

By about the middle of the 17th century the making of laces and the use of a variety of ornamental devices had very considerably developed. The patterns ceased to be geometric and wiry looking. Between the ornament, the scrolls, &c. were grounds of meshes (as in 293.-1890), or of bars or "brides" (as in 279.-1881). The trimmings were wider than when at an earlier date they had consisted of vandykes, and many were with a perfectly straight edge, as in the portrait by Gonzales Coques (1664), Fig. 11. The lace here is in the style of No. 293.-1890, and approaching also the style of 510.-1883.

Fig. 10.



233,-1890

Fig. 11.



Madame Verbiest. By Gonzales Coques (1664).





Fig. 12.



110.-1884.

Fig. 13.



505.-'54.



**FLOUNCE**, Portion of. Needle-point lace, copied at the Bu- NEEDLE-POINT  
LACE.  
 rano lace school from the original of "Point de Venise à brides  
 picotées," 17th century, formerly belonging to Pope Rezzonico,  
 but now the property of the Queen of Italy. The pattern  
 consists of repetitions of two vertically-arranged groups of  
 fantastic pine-apples and vases with flowers, intermixed with  
 bold rococo bands and large leaf devices. *Italian (Venetian)*.  
 1884. 2 ft. 3½ in. by 21 in. Bought, 68*l*. (See Fig. 12.)  
 110.-1884.

**INSERTION** of needle-point lace-termed "Punto in aria." The NEEDLE-POINT  
LACE.  
 pattern consists of a repetition of squares containing the same  
 kind of diagonally placed ornaments, counterchanged in alter-  
 nate squares. *Italian*. 16th centy. 4 ft. 7 in. by 3 in.  
 Bought, 3*l*. 568.-1884.

**LAPPET**, one of a pair. Needle-point lace; "Point de Venise à  
 réseau." The pattern consists of ornamental, open spaces  
 containing varied fillings, forming compartments along the  
 length of the lappet, across which lie curved floral sprays,  
 some of which spring from the outer border. Some of these  
 sprays are outlined with a thick thread stitched along the  
 stems, leaves, and flowers, *Italian (Venetian)*. 17th centy.  
 L. 2 ft., W. 4 in. Bought, 12*l*. the pair. 508.-1883.

The introduction of the thick thread to give stronger definition to some of the  
 forms is unusual in this Venetian make of lace.

**LAPPET**, one of a pair. Needle-point lace; "Point de Venise à  
 réseau." The pattern consists of ornamental open spaces  
 containing varied fillings, forming compartments along the  
 length of the lappet, across which lie curved floral sprays,  
 some of which spring from the outer border. Some of these  
 sprays are outlined with a thick thread stitched along the  
 stems, leaves, and flowers. *Italian (Venetian)*. 17th centy.  
 L. 2 ft., W. 4 in. Bought, 12*l*. the pair. 508*a*.-1883.

The introduction of the thick thread to give stronger definition to some of the  
 forms is unusual in this Venetian make of lace.

**NEEDLE-POINT LACE** in process of being made. Specimen of  
 imitation "rose-point" lace. *Italian (Venetian)*. 1885. 7 in.  
 by 4½ in. Given by M. Jesurum & Co., Venice. 500.-1886.  
 See also No. 316.-1869, p. 9 of 1881 Catalogue.

Fig. 13 shows a parchment pattern (No. 595.-1854) with a thread outline  
 stitched to it. Parts of the outline and intervening spaces have been stitched with  
 button-hole stitches. It will be noticed by comparing the samples of "work in  
 progress," No. 500.-1886, 2458.-1855, 2461.-1855, 316.-1869, and 595.-1854, that the  
 method of making needle-point lace has remained the same in its leading principles  
 from the 17th century to 19th century.

**SPECIMEN** of twisted red silk threads forming a fabric with an TWISTED  
THREAD-WORK.  
 open pattern, the main portion of which consists of diagonals  
 crossing one another in the diamond spaces thus made are  
 "fleurs de lys" devices, below is an open chevron pattern.  
 ? Milanese. ? *Italian*. 16th centy. 5½ in. by 3½ in. Bought  
 (Bock Collection). 8336.-1863.

**SPECIMEN**. Needle-point lace Part of a floral scroll connected by NEEDLE-POINT  
LACE.  
 "brides" with "rosettes, raised or "rose-point." Venetian.  
*Italian*. About 1650-70. 5 in. by 3½ in. Bought with  
 172*a*., 1*l*. 8*s*. 6*d*. 172.-1887.

NEEDLE-POINT  
LACE.

- SPECIMEN of needle-point lace in imitation of Venetian raised or "rose-point." *Italian (Venetian)*. 1885. 4 in. by 3 in. Given by M. Jesurum & Co., Venice. 591.-1886.
- SPECIMEN of pillow-made lace; rococo and floral tape-like forms with trellis ground. *Italian (Venetian)*. 1885. 4 in. by 3 in. Given by M. Jesurum & Co., Venice. 594.-1886.
- TRIMMING to FRONT of SHIRT. Needle-point lace. In the point at the lower end of the trimming is a fanciful flower device, and along the two strips are corresponding orderly arrangements of somewhat debased flower and leaf scroll ornaments, held together by "brides" and outlined with button-hole stitching. *Venetian. Italian*. About 1680. L. 11 in., W.  $7\frac{1}{4}$  in. Bought, 3*l.* 3*s.* 289.-1890.

## II.

## BELGIAN.

## BRUSSELS.

PILLOW-MADE  
LACE.

- BORDER (portion of). Pillow-made lace. The pattern consists of bold tape-like scroll and blossom forms counterchanged, and set on a ground of large meshes. ? *Belgian*. 17th centy. 3 ft. by  $4\frac{1}{2}$  in. Bought, 2*l.* 152.-1885.  
See also 599-1854, p. 41 of Catalogue.
- BORDER. Pillow-made lace. The pattern is made up of tape-like scroll forms distributed over the ground of large meshes in an orderly manner. 17th centy.  $19\frac{1}{2}$  in. by  $5\frac{1}{2}$  in. Bought, 1*l.* 10*s.* 320.-1885.  
See also 370.-1876 in respect of the make of the ground.
- BORDER. Pillow-made lace of "Old Valenciennes" style; pattern of repeated voluted compartments alternated with sprays of fruits, flowers and leaves, various fillings or "modes." Made by children under the tuition of nuns. Bruges. *Belgian*. 1875-80. 3 ft. by  $2\frac{1}{4}$  in. Bought, 1*l.* 12*s.* 60.-1881.
- INSERTION. Pillow-made lace. "Valenciennes" lace, with pattern of repeated detached leafy scrolls. Made by children under the tuition of nuns. Bruges. *Belgian*. 1875-80. 3 ft. by  $2\frac{1}{2}$  in. Bought, 1*l.* 1*s.* 6*d.* 64.-1881.
- BORDER. Pillow-made lace. "Valenciennes" lace, with pattern of repeated floral sprays and triangular devices arranged to divide the ground into long hexagonal spaces. Made by children under the tuition of nuns. Bruges. *Belgian*. 1875-80. 3 ft. by  $2\frac{3}{4}$  in. Bought, 16*s.* 6*d.* 66.-1881.
- INSERTION. Pillow-made lace. Narrow "Valenciennes" lace, with pattern of continuous conventional and floral forms arranged as a waved band or scroll. Made by children under the tuition of nuns. Bruges. *Belgian*. 1875-80. 3 ft. by  $1\frac{1}{2}$  in. Bought, 6*s.* 67.-1881.

**BORDER.** Pillow-made lace. Narrow "Valenciennes" lace, with floral pattern filled in with various grounds, and scalloped edge. Made by children under the tuition of nuns. Bruges *Belgian*. 1875-80. 3 ft. by 1½ in. Bought, 8s. 68.-1881.

**INSERTION.** Pillow-made lace. Narrow "Valenciennes" lace with running floral pattern filled in with various grounds and scalloped edge. Made by children under the tuition of nuns. Bruges. *Belgian*. 1875-80. 3 ft. by 1½ in. Bought, 5s. 69.-1881.

**INSERTION.** Pillow-made lace. Narrow "Valenciennes," with pattern of continuous floral forms, &c. arranged to form a waved scroll with various fillings or "modes" introduced. Made by children under the tuition of nuns. Bruges. *Belgian*. 1875.-80. 3 ft. by 1½ in. Bought, 5s. 70.-1881.

**BORDER.** Pillow-made lace. Narrow "Valenciennes" lace, with running floral pattern filled in with various grounds, and scalloped edge. Made by children under the tuition of nuns. Bruges. *Belgian*. 1875-80. 3 ft. 1⅔ in. Bought, 4s. 71.-1881.

**BORDER.** Pillow-made lace. Narrow "Valenciennes" lace, with floral pattern and small spaces filled in with various fillings or "modes." Made by children under the tuition of nuns. Bruges. *Belgian*. 1875-80. 3 ft. by 1½ in. Bought, 4s. 72.-1881.

**BORDER.** Pillow-made lace. Narrow "Valenciennes" lace, with running floral pattern filled in with various grounds, and scalloped edge. Made by children under the tuition of nuns. Bruges. *Belgian*. 1875-80. 3 ft. 1⅔ in. Bought, 4s. 6d. 73.-1881.

**BORDER.** Pillow-made lace. Narrow "Valenciennes" lace, with pattern of degraded floral and conventional forms repeated in an orderly manner. Made by children under the tuition of nuns. Bruges. *Belgian*. 1875-80. 3 ft. by 1½ in. Bought, 4s. 6d. 74.-1881.

**BORDER.** Pillow-made lace. Narrow "Valenciennes" lace, with pattern of degraded little floral devices repeated in an orderly manner. Made by children under the tuition of nuns. Bruges. *Belgian*. 1875-80. 3 ft. by 1½ in. Bought, 4s. 6d. 75.-1881.

**INSERTION.** Pillow-made lace called "Trolle Kant," with pattern consisting of a continuous waved series of rococo compartments between which are sprays of leaves and sprays of fruit and leaves. Made by children under the tuition of nuns. Bruges. *Belgian*. 1875-80. 3 ft. by 3¼ in. Bought, 1l. 1s. 6d. 61.-1881.

PILLOW-MADE  
LACE.

**BORDER.** Pillow-made lace called "Trolle Kant," with pattern of flowers, foliage, and scrolls, arranged in repeated similar groups, the ground variously filled in. Made by children under the tuition of nuns. Bruges. *Belgian*. 1875-80. 3 ft. by  $2\frac{2}{3}$  in. Bought, 16s. 6d. 62.-1881.

**INSERTION.** Pillow-made lace called "Trolle Kant," with pattern of repeated cornucopias and floral sprays, the ground variously filled in. Made by children under the tuition of nuns. Bruges. *Belgian*. 1875-80. 3 ft. by  $2\frac{1}{2}$  in. Bought, 1l. 3s. 63.-1881.

**BORDER.** Pillow-made lace called "Trolle Kant," with pattern of repeated interchanging compartments, each containing a floral spray, the ground variously filled in. Made by children under the tuition of nuns. Bruges. *Belgian*. 1875-80. 3 ft. by  $2\frac{1}{2}$  in. Bought, 16s. 6d. 65.-1881.

**BORDER.** Pillow-made lace. The pattern consists of continuous waved scroll of leaves and flowers, with blossoms on stems curling over and under each wave. The ground is of bars, "brides," formed into a trellis. Brussels. *Belgian*. 18th centy. L. 2 ft., W.  $2\frac{3}{4}$  in. Bought, 1l. 11s. 6d. 135.-1883.

This specimen has been mended or badly joined towards the centre of it, which mars the continuity of the scrolling stem.

**BORDER.** Pillow-made lace. The pattern consists of a waved garland of flowers, leaves and fruits, with rococo-shaped compartments along the upper edge in every other wave of the garland. Brussels. *Belgian*. 18th centy. L. 18 in., W. in. Bought, 3l. 10s. 175.-1887.

The opening out of the flowers along the border, and the balance of small mesh ground with open ornamental fillings, are noticeable.

**BORDER.** Pillow-made lace. The pattern consists of a waved garland of flowers, leaves and fruits, with rococo-shaped compartments along the upper edge in every other wave of the garland. Brussels. *Belgian*. 18th centy. L. 18 in., W.  $2\frac{3}{4}$  in. Bought, 3l. 10s. 175a.-1887.

The opening out of the flowers along the border, and the balance of small mesh ground with open ornamental fillings, are noticeable.

**BORDER.** Pillow-made lace. The pattern consists of a series of curved open pointed shapes filled in with hexagonal meshes of "brides picotées," across which flowing in an opposite direction lie curved floral and leafy sprays; the ground is of ordinary Brussels small mesh "réseau." 18th centy. Brussels. *Belgian*. L. 2 ft.  $3\frac{3}{4}$  in., W 3 in. Bought, 1l. 18s. 6d.

273.-1890.

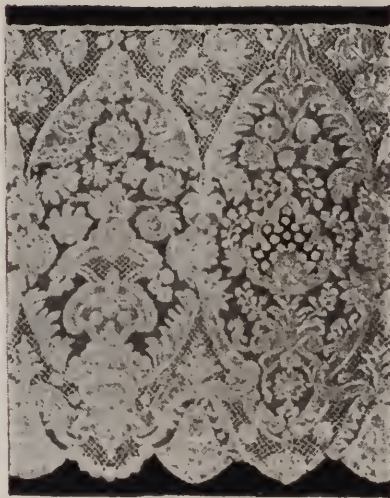


Fig. 14.



510.-1883.

Fig. 15.



1240.-1883

Fig. 16.



177.-1887.

**BORDER.** Pillow-made lace. The pattern consists of a central circular garland enclosing a space filled in with a delicate cross barring "mode," above which are two sprays balancing one another; towards the lower edge are rococo and leafy forms framing a space in which is a "brides picotées" filling. On the right and left of this central group are varied leafy scrolls, and arrangements of little horns of plenty, corresponding with one another; the ground is of small mesh Brussels "réseau." 18th centy. Brussels. *Belgian*. L. 2 ft. 6½ in., W. 3¼ in. Bought, 2*l.* 2*s.* PILLOW-MADE  
LACE.  
274.-1890.

**CAP CROWN.** Pillow-made lace. The pattern consists of a fanciful vase of flowers surrounded by two corresponding groups of fantastic leaves and floral sprays on small mesh ground. Brussels. *Belgian*. Late 17th centy. 9 in. by 6¾ in. Bought, 4*l.* 4*s.* 1789.-1888.

See also lappet, No. 1788.-1888.

**COLLAR.** Made up of pieces of pillow-made lace sewn together. The pattern consists of groups of fanciful shapes, with flowers radiating from them, arranged in an orderly manner. Brussels. *Belgian*. Late 17th centy. L. 19 in., W. 5¼ in. Bought, 5*l.* 5*s.* (See Fig. 14.) 510.-1883.

See also founce of rather coarser, similar make of lace, No. 179.-1887.

**FLOUNCE, PORTION OF A.** Pillow-made lace, with a pattern of large floral forms and leaves evenly distributed and united by "brides picotées." Brussels. *Belgian*. 17th centy. L. 2 ft. 2 in., W. 3 ft. Bought, 35*l.* 180.-1887.

Compare similar patterns on a smaller scale as seen in 506.-1883.

**FLOUNCE.** Pillow-made lace. The pattern consists of a repetition of two long oval panels, one containing a scalloped space with small blossoms within it, and balanced arrangements of small leafy sprays outside it; the other containing a double rococo fan shape, surmounted by a bunch of tulips. The upper and lower portions beyond the series of panels are filled in with a sort of trellis ground; in the upper portions are large tulip sprays, in the lower fanciful curved leaf devices with bell-like shapes. Brussels. *Belgian*. 17th or 18th centy. L. 10 ft. 8½ in., W. 23½ in. Bought, 68*l.* (See Fig. 15.) 1240.-1888.

**FLOUNCE TRIMMING, PIECE OF.** Pillow-made lace, Brussels "appliqué." The pattern consists of a balanced arrangement (about small vertical devices) of light leafy stems and curling chains, the links of which are filled in with various small fillings or "modes." The upper border is composed of curved lengths of similar chains; this device is repeated in reverse along the lower part, which is edged with a horizontal open space crossed at regular intervals by curved leafy sprays. Brussels. *Belgian*. Early 19th centy. L. 19¾ in., W. 12 in. Bought, 7*l.* (See Fig. 16.) 177.-1887.

PILLOW-MADE  
LACE.

**FLOUNCE TRIMMING, PIECE OF.** Pillow-made lace, Brussels "appliqué." The pattern consists of a balanced arrangement (about small vertical devices) of light leafy stems and curling chains, the links of which are filled in with various small fillings or "modes." The upper border is composed of curved lengths of similar chains; this device is repeated in reverse along the lower part, which is edged with a horizontal open space crossed at regular intervals by curved leafy sprays. Brussels. *Belgian*. Early 19th centy. L. 15½ in., W. 12 in. Bought, 5*l.* 177*a.*-1887.

**LAPPET.** One of a pair. Pillow-made lace. The pattern consists of a series of rounded spaces alternately filled with ornamental trellis filling or "mode," and meshed ground. About and upon these spaces are floral and leafy sprays. Brussels. *Belgian*. 18th centy. L. 16 in., W. 3½ in. Bought, 6*l.* 10*s.* the pair. 151.-1881.

**LAPPET.** One of a pair. Pillow-made lace. The pattern consists of a series of rounded spaces alternately filled with ornamental trellis filling or "mode," and meshed ground. About and upon these spaces are floral and leafy sprays. Brussels. *Belgian*. 18th centy. L. 16 in., W. 3½ in. Bought, 6*l.* 10*s.* the pair. 151*a.*-1881.

**LAPPET.** One of a pair. Pillow-made lace. The scheme of the pattern consists of a counterchange of fancifully-shaped rococo compartments filled alternately with hexagonal meshes and an ornamental trellis ground; along these compartments, and straying over them, are leafy floral sprays. Brussels. *Belgian*. 18th centy. L. 23½ in., W. 3¾ in. Bought, 10*l.* the pair. 505.-1883.

The effective contrast between the two different classes of ornamental fillings or "modes" used as grounds is especially noticeable in these lappets, as also the admirable drawings of the leaves and flowers.

**LAPPET.** One of a pair. Pillow-made lace. The scheme of the pattern consists of a counterchange of fancifully-shaped rococo compartments filled alternately with hexagonal meshes and an ornamental trellis ground; along these compartments, and straying over them, are leafy floral sprays. Brussels. *Belgian*. 18th centy. L. 23½ in., W. 3¾ in. Bought, 10*l.* the pair. 505*a.*-1883.

The effective contrast between the two different classes of ornamental fillings or "modes" used as grounds is especially noticeable in these lappets, as also the admirable drawings of the leaves and flowers.

**LAPPET.** One of a pair. Pillow-made lace. The pattern consists of an orderly distribution of fanciful flowers and leaves, fruits, and a sort of vase, held together by bars or "brides," whence this class of lace is sometimes termed "guipure." Brussels, *Belgian*. 18th centy. L. of each, 21½ in., W. 3½ in. Bought, 10*l.* the pair. 506.-1883.

Compare similar pattern on a larger scale, as seen in No. 180.-1887.



LAPPET. One of a pair. Pillow-made lace. The pattern consists of an orderly distribution of fanciful flowers and leaves, fruits, and a sort of vase, held together by bars or "brides," whence this class of lace is sometimes termed "guipure." Brussels. *Belgian*. 18th centy. L. of each, 21½ in., W. 3½ in. Bought, 10*l.* the pair. 506*a.*-1883. PILLOW-MADE  
LACE.

Compare similar pattern on a larger scale, as seen in No. 180.-1887.

LAPPET. Pillow and needle-made lace. The pattern along the length of the lappet consists of a repetition of divisions, marked by obliquely arranged straight stems, along which are twined chains of little blossoms forming counterchanging series of small semi-circular spaces which are filled in with various ornamental fillings or "modes." In each of the main divisions is a waved triple stem of small blossoms. The heavier looking fillings are of needle-point work. Brussels. *Belgian*. Late 18th centy. L. 3 ft. 10 in., W. 3¼ in. Bought, 6*l.* 6*s.* 346.-1885. PILLOW AND  
NEEDLE-POINT  
LACE.

The variety of fillings or "modes" in this specimen is noticeable.

LAPPET. One of a pair. Pillow-made lace. The pattern is composed of closely arranged large flowers and leaves of fanciful shape, filled in with varieties of "modes," and opened out in parts, by small bars or "brides." *English or Belgian?* 18th centy. L. 22 in., W. 6 in. Bought, 7*l.* 18*s.* the pair. 1237.-1888. PILLOW-MADE  
LACE.

The introduction of small openings whereby the definition of some of the edges of leaves and flowers is more marked, is considered to be a characteristic of early Honiton lace made in imitation of Brussels lace.

LAPPET. One of a pair. Pillow-made lace. The pattern is composed of closely arranged large flowers and leaves of fanciful shape, filled in with varieties of "modes," and opened out in parts by small bars or "brides." *English or Belgian?* 18th centy. L. 22 in., W. 6 in. Bought, 7*l.* 18*s.* the pair. 1237*a.*-1888.

The introduction of small openings whereby the definition of some of the edges of leaves and flowers is more marked, is considered to be a characteristic of early Honiton lace made in imitation of Brussels lace.

LAPPET. One of a pair. Pillow-made lace. The pattern consists of a series of large and smaller compartments arranged in an orderly way. The larger compartments contain clusters of flowers connected together by "brides" or ties; the smaller ones are filled with open hexagonal meshes, on which are detached bouquets; the spaces along the edges are filled in with a variety of "modes." Brussels. *Belgian*. 18th centy. L. 2 ft. 8½ in., W. 5¼ in. Bought, 19*l.* 10*s.* the pair. 1238.-1888.

PILLOW-MADE  
LACE.

- LAPPET.** One of a pair. Pillow-made lace. The pattern consists of a series of large and smaller compartments arranged in an orderly way. The larger compartments contain clusters of flowers connected together by "brides" or ties; the smaller ones are filled with open hexagonal meshes on which are detached bouquets; the spaces along the edges are filled in with a variety of "modes." Brussels. *Belgian*. 18th centy. L. 2 ft. 8½ in., W. 5¼ in. Bought, 19*l.* 10*s.* the pair. 1238*a.*-1888.
- LAPPET.** One of a pair. Pillow-made lace. The pattern consists of a waved, open-barred, leafy-edged band, crossed by a waved series of leaves, blossoms, and fruits, and so separating the length of the lappet into five compartments, in the lowest of which is a fanciful vase with a spray of tulip, carnation, and pomegranate. In the other compartments are flowers and fruits and leaves, &c., which curve from one or other of the intertwining devices. Brussels. *Belgian*. 18th centy. 22½ in. by 4½ in. Bought, 8*l.* 8*s.* the pair. (See Fig. 17.) 1788.-1888.
- LAPPET.** One of a pair. Pillow-made lace. The pattern consists of a waved, open-barred leafy-edged band, crossed by a waved series of leaves, blossoms, and fruits, and so separating the length of the lappet into five compartments, in the lowest of which is a fanciful vase with a spray of tulip, carnation, and pomegranate. In the other compartments are flowers and fruits and leaves, &c., which curve from one or other of the intertwining devices. Brussels. *Belgian*. 18th centy. 22½ in. by 4½ in. Bought, 8*l.* 8*s.* the pair. 1788*a.*-1888.
- PIECE.** Pillow-made lace. A portion of a flounce, the complete pattern of which, according to the indications here, consisted of a broad, central, zig-zag band, filled in with balanced groups of flowers held together by bars, "brides," and bordered with ornamented narrow bands filled in with a "mode" of wheel or blossom devices. Above and below this central band are repeated groups of lozenge or diamond forms, blossoms, &c. Brussels. *Belgian*. 11th centy. 14 in. by 12 in. Bought, 2*l.* 147.-1885.
- SCARF** or **FICHU.** Pillow-made lace. Brussels "appliqué" work. The edging to this piece is composed of repeated clusters of blossoms and leaves with a curved peacock's tail feather. Sprinkled over the ground are small feathers. Brussels. *Belgian*. 18th centy. 6 ft. by 2 ft. 10 in. Bought, 12*l.* 114.-1888.
- TABLIER** (part of) or **TRIMMING** to a **DRESS.** Pillow-made lace. The pattern consists of a balanced distribution of various sprays of fruit and floral devices, amongst which occur corresponding to one another two fanciful figures bearing umbrellas, and two high-pooped galleys in full sail, one at each of the lower corners. In the centre towards the border is a fancifully treated fortress, and above it a pendent scalloped hanging with various flowers and leaves. The ground is of ordinary small mesh Brussels make. Brussels. *Belgian*. Late 17th or early 18th centy. L. 3 ft. 1½ in., W. 17½ in. Bought, 18*l.* 10*s.* 171.-1887.

*To face p. 16.*

Fig. 17.



1788.-1888.





Fig. 18.



173.-1887.

VEIL. Pillow-made lace. "Appliqué" Brussels work. The pattern consists of a border of a series of repeated semi-circular bands, with a sort of anthemion or Greek honeysuckle device in each semi-circle. Between the inverted spandril spaces are pendent flowers. At one end of the veil there is a counterchange of the border pattern already described, and between the counterchanges is a balanced arrangement, on each side of a central circular medallion, of small leaf scrolls and fanciful lozenge shapes. The ground is of Brussels mesh and detached sprigs of oak leaves are sprinkled at regular distances over it. Brussels. *Belgian* 18th centy. L. 4 ft., W. 4 ft. 9 in. Bought, 10*l.* 10*s.* (See Fig. 18.) 173.-1887.

See also similar lace in No. 177.-1887.

## MECHLIN.

BORDER. Pillow-made lace. The pattern consists of rococo forms, enclosing variously shaped compartments filled with large blossom ornamental fillings or "modes," interchanged with spaces of "réseau" or meshed ground containing floral sprays. Mechlin. *Belgian*. Second half of 18th centy. L. 5 ft. 6 in. Bought, 2*l.* 10*s.* for five pieces. 15.-1881.

BORDER. Pillow-made lace. The pattern consists of rococo forms, enclosing variously shaped compartments filled with large blossom ornamental fillings or "modes," interchanged with spaces of "réseau" or meshed ground containing floral sprays. Mechlin. *Belgian*. Second half of 18th centy. L. 21 in. Bought, 2*l.* 10*s.* for five pieces. 15*a.*-1881.

BORDER. Pillow-made lace. The pattern consists of rococo forms enclosing variously shaped compartments filled with large blossom ornamental fillings or "modes," interchanged with spaces of "réseau" or meshed ground containing floral sprays. Mechlin. *Belgian*. Second half of 18th centy. L. 21 in. Bought, 2*l.* 10*s.* for five pieces. 15*b.*-1881.

BORDER. Pillow-made lace. The pattern consists of rococo forms enclosing variously shaped compartments filled with large blossom ornamental fillings or "modes," interchanged with spaces of "réseau" or meshed ground containing floral sprays. Mechlin. *Belgian*. Second half of 18th centy. L. 13 in. Bought, 2*l.* 10*s.* for five pieces. 15*c.*-1881.

BORDER. Pillow-made lace. The pattern consists of rococo forms enclosing variously shaped compartments filled with large blossom ornamental fillings or "modes" interchanged with spaces of "réseau" or meshed ground containing floral sprays. Mechlin. *Belgian*. Second half of 18th centy. L. 13 in. for five pieces. 15*d.*-1881.

BORDER. Pillow-made lace. The pattern is composed of bold rococo forms and curving floral devices, with opening here and there, and various fillings or "modes" of large trellis and blossom devices. Mechlin. *Belgian*. 18th centy. L. 3 ft. 6 in., W. 4 in. Bought, 5*l.* 5*s.* 517.-1883.

PILLOW-MADE  
LACE.

**BORDER.** Pillow-made lace. The pattern consists of rococo compartments enclosing open hexagonal meshed ground, alternated with leafy sprays; both devices set obliquely across the width of the piece. Ornamental trellis fillings in some of the smaller enclosed spaces. Mechlin. *Belgian*. 18th centy. L.  $15\frac{1}{4}$  in. W. 3 in. Bought, 1*l.* 5s. 347.-1885.

**BORDER.** Pillow-made lace. The pattern consists of rococo scroll forms enclosing spaces filled with little bud devices, and interchanged with meshed grounds, upon which are sprays of fruits and leaves and sprays of blossoms. Mechlin. *Belgian*. 18th centy. L. 17 in., W.  $2\frac{1}{2}$  in. Bought, 1*l.* 1s. 168.-1887.

**BORDER.** Pillow-made lace. The pattern consists of an irregularly-shaped or scalloped waved band filled with little rosette devices. The intervening spaces have a "mode" of horizontal bars; in these latter spaces are placed small groups of fruits and flowers. Mechlin. *Belgian*. 18th centy. L.  $18\frac{3}{4}$  in., W. 2 in. Bought, 10s. 169.-1887.

Compare this treatment of contrasting fillings or grounds with that in lappets Nos. 505.-1883 and 1239.-1888.

**BORDER.** Pillow-made lace. The pattern consists of an irregularly-shaped or scalloped waved band filled with little rosette devices. The intervening spaces have a "mode" of horizontal bars; in these latter spaces are placed small groups of fruits and flowers. Mechlin. *Belgian*. 18th centy. L.  $18\frac{3}{4}$  in., W. 2 in. Bought, 10s. 169*a.*-1887.

Compare this treatment of contrasting fillings or grounds with that in lappets, Nos. 505.-1883 and 1239.-1888.

**BORDER.** Pillow-made lace. The pattern consists of an irregularly-shaped or scalloped waved band filled with little rosette devices. The intervening spaces have a "mode" of horizontal bars; in these latter spaces are placed small groups of fruits and flowers. Mechlin. *Belgian*. 18th centy. L.  $18\frac{3}{4}$  in., W. 2 in. Bought, 10s. 169*b.*-1887.

Compare this treatment of contrasting fillings or grounds with that in lappets Nos. 505.-1883 and 1239.-1888.

**CROWN OF A CAP.** Pillow-made lace. The pattern consists of repeated waved bands made up of fanciful leaves, flowers, &c., and forming repeated pointed oval shapes in which are set leaf sprays, a bunch of flowers and a sort of diamond ornament. The ground of small meshes, Mechlin make. 18th centy. Mechlin. *Belgian*. L.  $9\frac{1}{2}$  in., W.  $10\frac{5}{8}$  in. Bought, 1*l.* 12s. 6*d.* 275.-1890.

The scheme of the pattern is somewhat unusual in this style of lace.

**FICHU OR TRIMMING for a DRESS.** Pillow-made lace. The pattern consists of repeated groups of degraded rococo forms and light floral, carnation, sprays. Mechlin. *Belgian*. 18th centy. L. 3 ft, 6 in., greatest W.  $6\frac{1}{2}$  in. Bought, 2*l.* 170.-1887.



**LAPPET.** Pillow-made lace. The scheme of the pattern consists of a series of irregularly-shaped compartments, across which stray flowers and leaves. Open and close ornamental grounds are arranged to contrast with one another. Mechlin. *Belgian*. 18th centy. L.  $22\frac{1}{2}$  in., W. 4 in. Bought, 1*l.* 7*s.* 6*d.*

PILLOW-MADE  
LACE.

136.-1883.

**LAPPET.** One of a pair. Pillow-made lace. The scheme of the pattern consists of a series of irregularly-shaped compartments (filled with the ordinary Mechlin meshed ground), across which are arranged sprays of flowers, carnations, tulips, leaves, &c., broken into here and there with rococo forms enclosing open ornamental fillings. Mechlin. *Belgian*. 18th centy. L. of each, 2 ft.  $\frac{1}{2}$  in. Bought, 5*l.* the pair.

447.-1884.

**LAPPET.** One of a pair. Pillow-made lace. The scheme of the pattern consists of a series of irregularly-shaped compartments (filled with the ordinary Mechlin meshed ground), across which are arranged sprays of flowers, carnations, tulips, leaves, &c., broken into here and there with rococo forms enclosing open ornamental fillings. Mechlin. *Belgian*. 18th centy. L. of each, 2 ft.  $\frac{1}{2}$  in. Bought, 5*l.* the pair.

447*a.*-1884.

**LAPPET.** One of a pair. Pillow-made lace. The scheme of the pattern consists of an arrangement of irregularly-shaped small spaces filled chiefly with a large hexagonal meshed ground, and forming a sort of waved band along the length of the lappet. Within these small compartments are sprays of flowers and leaves. Larger floral sprays occur on the larger spaces of small meshed ground. Mechlin. *Belgian*. 18th centy. L.  $21\frac{3}{4}$  in., greatest W. 4 in. Bought, 3*l.* 7*s.* the pair.

1230.-1888.

**LAPPET.** One of a pair. Pillow-made lace. The scheme of the pattern consists of an arrangement of irregularly-shaped small spaces filled chiefly with a large hexagonal meshed ground, and forming a sort of waved band along the length of the lappet. Within these small compartments are sprays of flowers and leaves. Larger floral sprays occur on the larger spaces of small meshed ground. Mechlin. *Belgian*. 18th centy. L.  $21\frac{3}{4}$  in., greatest W. 4 in. Bought, 3*l.* 7*s.* the pair.

1230*a.*-1888.

**LAPPET.** One of a pair. Pillow-made lace. The scheme of the pattern consists of pointed oval-shaped compartments enclosed by intercrossing fanciful borders and leafy devices. Sprays of large flowers are set in the compartments, the ground of which is of large circular meshes. Mechlin. *Belgian*. 18th centy. L.  $20\frac{3}{4}$  in., greatest W. 4 in. Bought, 3*l.* 12*s.* the pair.

1231.-1888.

PILLOW-MADE  
LACE.

LAPPET. One of a pair. Pillow-made lace. The scheme of the pattern consists of pointed oval-shaped compartments enclosed by intercrossing fanciful borders and leafy devices. Sprays of large flowers are set in the compartments, the ground of which is of large circular meshes. Mechlin. *Belgian*. 18th centy. L.  $20\frac{3}{4}$  in., greatest W. 4 in. Bought, 3*l.* 12*s.* the pair. 1231*a.*-1888.

LAPPET. One of a pair. Pillow-made lace. The pattern consists of counterchanging leafy scrolls, tulips, and grapes. The ground is of a series of little wheel or blossom devices. Mechlin. *Belgian*. 18th centy. L.  $22\frac{1}{2}$  in., greatest W.  $3\frac{3}{4}$  in. Bought, 2*l.* 18*s.* the pair. 1232.-1888.

The style of this lappet is somewhat similar to that of the collar, No. 509.-1883, of rather coarser work.

LAPPET. One of a pair. Pillow-made lace. The pattern consists of counterchanging leafy scrolls, tulips, and grapes. The ground is of a series of little wheel or blossom devices. Mechlin. *Belgian*. 18th centy. L.  $22\frac{1}{2}$  in., greatest W.  $3\frac{3}{4}$  in. Bought, 2*l.* 18*s.* the pair. 1232*a.*-1888.

The style of this lappet is somewhat similar to that of the collar, No. 509.-1883, of rather coarser work.

LAPPET. One of a pair. Pillow-made lace. The scheme of the pattern consists of rococo ornamental borders, which form a series of irregularly-shaped compartments along the length of the lappet. Groups of flowers and sprays are arranged in vertical series throughout these compartments. Mechlin. *Belgian*. 18th centy. L.  $21\frac{3}{4}$  in., greatest W. 4 in. Bought, 2*l.* 7*s.* the pair. 1233.-1888.

LAPPET. One of a pair. Pillow-made lace. The scheme of the pattern consists of rococo ornamental borders, which form a series of irregularly-shaped compartments along the length of the lappet. Groups of flowers and sprays are arranged in vertical series throughout these compartments. Mechlin. *Belgian*. 18th centy. L.  $21\frac{3}{4}$  in., greatest W. 4 in. Bought, 2*l.* 7*s.* the pair. 1233*a.*-1888.

LAPPET. One of a pair. Pillow-made lace. The pattern consists of intertwisted small garlands and chains of pearl forms, little leaves, &c., which passing in a waved curve along the length of the lappet separates it into a series of compartments, filled with open hexagonal ground, upon which are placed floral sprays; smaller sprays occur in the ovals (filled with ordinary Mechlin meshed ground) formed by small intertwisted garlands and chains of pearls. Mechlin. *Belgian*. 18th centy. L. 23 in., W.  $4\frac{1}{2}$  in. Bought, 3*l.* 18*s.* 6*d.* the pair. 1239.-1888.



*To face p. 21.*

Fig. 19.



276.-1890.

LAPPET. One of a pair. Pillow-made lace. The pattern consists of intertwisted small garlands and chains of pearl forms, little leaves, &c. which passing in a waved curve along the length of the lappet separates it into a series of compartments, filled with open hexagonal ground, upon which are placed floral sprays; smaller sprays are in the ovals (filled with ordinary Mechlin meshed ground) formed by small intertwisted garlands and chains of pearls. Mechlin. *Belgian*. 18th centy. L. 23 in., W. 4½ in. Bought, 3*l.* 18*s.* 6*d.* the pair. PILLOW-MADE  
LACE.  
1239*a.*-1888.

LAPPETS, PAIR OF. Pillow-made lace. The pattern consists of a well-balanced distribution of spiral leafy scrolls, and rococo forms, arranged to divide the lappet into a series of irregularly-shaped compartments, in each of which are either large or small sprays of floral forms, carnations, little bell flowers, pomegranates, &c. The main ground of the compartments is of small meshes; here and there the intervening groups of ornament are lightened by the insertion of fancy open barring, &c. Mechlin. *Belgian*. 18th centy. L. 3 ft. 11½ in., W. 4½ in. Bought, 10*l.* 10*s.* (See Fig. 19.) 276.-1890.

LAPPETS, PAIR OF. Pillow-made lace. The pattern consists of a well-balanced distribution of spiral leafy scrolls, and rococo forms, arranged to divide the lappet into a series of irregularly-shaped compartments, in each of which are either large or small sprays of floral forms, carnations, little bell flowers, pomegranates, &c. The main ground of the compartments is of small meshes; here and there the intervening groups of ornament are lightened by the insertion of fancy open barring, &c. Mechlin. *Belgian*. 18th centy. L. 3 ft. 11½ in., W. 4½ in. Bought, 10*l.* 10*s.* 276*a.*-1890.

### III.

#### FLEMISH.

BABY'S CHRISTENING SUIT, consisting of front of robe, night cap, and pair of mittens; pillow-made lace "à brides," usually called "Guipure de Flanders." The pattern of the lace consists of narrow conventional scroll forms (*see also* 900 to 900*e.* -1864, and 977 to 977*e.*-1864, pp. 31 and 32 of 1881 Catalogue.) The pair of tassels, in form of a cluster of flowers with knotted cord stems, are of pillow-made lace with meshed ground or "réseau" in the style of early Valenciennes lace. Said to have been worn by members of the Royal House of Stuart. *Flemish*. 17th centy. L. of robe front, 2 ft.; cap, 14 in.; mittens, 4¼ in.; tassels, 3 in. Bought, 20*l.* 279 to 279*e.*-1881.

**PILLOW-MADE LACE.** BORDER. Pillow-made lace. The pattern consists of many small blossoms and small sprays arranged closely together, with intervening spaces filled in with small meshed ground. (*See also* No. 243.-1881, and 145.-1885.) *Flemish*. Early Valenciennes? 17th centy. L. 3 ft. 6 in., W. 3 $\frac{3}{4}$  in. Bought, 2*l.* 520.-1883.

This class of pillow lace preceded that in which the floral patterns are better drawn and composed, and in which the meshed grounds or *réseaux* are lighter in effect. It dates from about 1640.

BORDER of a LINEN CORPORAL. Pillow-made lace. The pattern consists of rather clumsy tape-like stems and flowers springing from the corners. ? *Flemish* or *Italian*. 17th centy. 18 in. by 19 in. Bought, 2*l.* 2*s.* 524.-1883.

The ground is of large meshes, similar to those in No. 320.-1885, and No. 370.-1876, p. 22 of 1881 Catalogue.

**DARNING AND EMBROIDERY ON NET.** BORDER. Darned and embroidered net. The pattern in the inner oblong consists of two seated females holding a heart, whence spring a central stem with large carnation blossom, and two curved stems on each side of it with fruits, carnations, and other flowers growing from them. Above the seated figures are two winged figures *vis-à-vis*. In the corners of the oblong are birds. Along the two sides of the oblong are borders made up of waved continuous stem with tulips, carnations, and other flowers set in the waves of the stem. Peasant work from the Flemish settlements on the Elbe. *Flemish*. 18th centy. 2 ft. 3 $\frac{1}{2}$  in. by 14 $\frac{1}{2}$  in. Bought, 9*s.* 1182.-1883.

**PILLOW-MADE LACE.** BORDER. Pillow-made lace. The pattern consists of repetitions of similar groups of fine tape-like floral and leafy devices, with an intervening ground of irregular meshes. *Flemish*. Early Valenciennes? 17th centy. 3 ft. by 2 $\frac{1}{4}$  in. Bought, 2*l.* 145.-1885.

This dates from about 1640. See also 243.-1881, needle-point lace of similar character of pattern, and 520.-1883, of pillow-made lace.

BORDER. Pillow-made lace; the pattern consists of counter-changed tape-like scrolls, with conventional leaves and buds on a ground of large mesh. *Flemish* or *Italian*. 17th centy. 20 in. by 6 in. Bought for 2*l.*, two pieces. 150.-1885.

See also similar lace in No. 524.-1883.

BORDER. Pillow-made lace; the pattern consists of counter-changed tape-like scrolls, with conventional leaves and buds on a ground of large mesh. *Flemish* or *Italian*. 17th centy. 20 in. by 6 in. Bought for 2*l.*, two pieces. 150*a.*-1885.

See also similar lace in No. 524.-1883.

BORDER. Pillow-made lace. The pattern consists of repetitions of groups of balanced, double leafy, tape-like scrolls with conventional flowers set on a thickly plaited meshed ground. *Flemish*. Early Valenciennes? 17th centy. 4 ft., 2 ft. 4 in. and 15 in. by 2 $\frac{1}{2}$  in. Bought, 1*l.* 10*s.* for three pieces. 151.-1885.

This lace dates from about 1670. See also 243.-1881 and 145.-1885.

- BORDER.** Pillow-made lace. The pattern consists of repetitions of groups of balanced, double leafy, tape-like scrolls with conventional flowers set on a thickly plaited meshed ground. *Flemish.* Early Valenciennes? 17th centy. 4 ft., 2 ft. 4 in., and 15 in. by 2½ in. Bought, 1l. 10s. for three pieces. 151*a*.-1885. This lace dates from about 1670. See also 243.-1881 and 145.-1885.
- BORDER.** Pillow-made lace. The pattern consists of repetitions of groups of balanced, double leafy, tape-like scrolls with conventional flowers set on a thickly plaited meshed ground. *Flemish.* Early Valenciennes. 17th centy. 4 ft., 2 ft. 4 in., and 15 in. by 2½ in. Bought, 1l. 10s. for three pieces. 151*b*.-1885. This lace dates from about 1670. See also 243.-1881 and 145.-1885.
- CAP FOR A WOMAN.** Cambric, with various drawn-thread ornamental grounds interchanged with shaped spaces, within which are stiff flower sprays embroidered in long and short stitches. Peasant work from the Flemish settlements on the Elbe. *Flemish.* 19th centy. 10½ in. by 8½ in. Bought, 3s. 1187.-1883. DRAWN-THREAD  
WORK AND  
EMBROIDERY.
- CAP FOR A WOMAN.** Cambric, edged in front with Tondern lace; a pillow lace in the style of Valenciennes of the 18th centy. Peasant work from the Flemish settlements on the Elbe. *Flemish.* 19th centy. 10½ in. by 8½ in. Bought, 3s. 1188.-1883.
- CAP FOR A WOMAN.** Cambric, with floral devices of chain and long and short stitch, embroidery and drawn-thread trellis grounds. Peasant work from the Flemish settlements on the Elbe. *Flemish.* 19th centy. 10 in. by 8 in. Bought, 2s. 1189.-1883.
- CAP FRONT.** Cambric, with a border of chain and long and short stitch floral devices, and drawn-thread fillings, embroidered, edged with Tondern lace; a pillow-made lace similar to Valenciennes of the 18th centy. Peasant work from the Flemish settlements on the Elbe. *Flemish.* 19th centy. 19 in. by 3½ in. Bought, 3s. 1190.-1883.
- CAP FRONT.** Cambric, with edge of drawn-thread devices and chain and short and long stitch floral sprays. Peasant work from the Flemish settlements on the Elbe. *Flemish.* 19th centy. 14 in. by 3 in. Bought, 2s. 1191.-1883.
- CAP FRONT.** Cambric, with a border of chain and long and short stitch floral devices, and drawn-thread fillings, edged with Tondern lace; a pillow lace in the style of Valenciennes of the 18th centy. Peasant work from the Flemish settlements on the Elbe. *Flemish.* 19th centy. 16 in. by 3 in. Bought, 2s. 1192.-1883.
- COLLAR.** Pillow-made lace. This collar is cut from a larger piece of lace so that the pattern is broken. The pattern consists of tape-like stems, leaves and flowers, with a coarse ground of "œil de perdrix" devices or irregular little hexagons. ? *Flemish* or *Italian.* Early 18th centy. L. 18 in., W. 3¼ in. Bought, 15s. 509.-1883. PILLOW-MADE  
LACE.

NEEDLE-POINT  
LACE.

**COLLAR.** Needle-point lace. The pattern is made up of closely-arranged and balanced groups of floral sprays, all of which are outlined with a raised button-hole stitching. ? *Flemish* or *Italian*. About 1660. L.  $7\frac{3}{4}$  in., W.  $8\frac{1}{4}$  in. Bought, 5*l*. (See Fig. 20.) 615.-1883.

See also 243.-1881 and 512.-1883 and 558.-1875.

**CUFF**, one of a pair. Needle point lace. The pattern is made up of closely-arranged and balanced groups of floral devices, blossoms, &c., all of which are outlined with a raised button-hole stitching. ? *Flemish* or *Italian*. 17th centy. Entire L. of each  $15\frac{1}{4}$  in., W. 2 in. Bought, 10*l*. the pair. 616.-1883.

See also 243.-1881, 512.-1883, and 558.-1875.

**CUFF**, one of a pair. Needle-point lace. The pattern is made up of closely-arranged and balanced groups of floral devices, blossoms, &c., all of which are outlined with a raised button-hole stitching. ? *Flemish* or *Italian*. 17th centy. Entire L. of each  $15\frac{1}{4}$  in., W. 2 in. Bought, 10*l*. the pair. 616*a*.-1883.

See also 243.-1881, 512.-1883, and 558.-1875.

**CUFF.** Needle-point lace and tape mixed, consisting of two pairs of similar fanciful leafy shapes, to the lower edge of which are little tassels of triple balls or knottings. ? *Flemish* or *Italian*. Late 17th centy. L.  $12\frac{1}{2}$  in., W.  $3\frac{1}{2}$  in. Bought, 1*l*. 278.-1890.

This is an unusual and fantastic specimen.

PILLOW-MADE  
LACE.

**CUFF, DEEP SCALLOPED.** Pillow-made lace. The forms in the pattern are fairly well distributed and balanced, but are degraded. They will be found to consist in each scallop (placed point upwards) of a man with straddled legs, arms uplifted bearing a double-handled flagon on his head, from which spring a central carnation blossom, a pair of fuschia-like blossoms, and a pair of leaves which hang downwards, beneath the leaves and one on each side of the man are a couple of animals (? deer) *vis-à-vis*. The same sort of rude devices occur in the band above the scallops. ? *Flemish* or *Italian*. 17th centy, about 1630. L.  $13\frac{1}{2}$  in., W.  $9\frac{2}{3}$  in. Bought, 2*l*. 15*s*. 285.-1890. (See Fig. 21.)

This is a rare specimen, and in a way suggests a type of degraded ornament such as is found in more heavily-textured peasant laces from Crete, from Hungary, &c.; compare also with 153.-1885 of more open pattern, p. 26.

In the portrait of the Prince of Savoy-Carignan, painted by Vandyke about 1630, Fig. 22, we have an unusually deep scalloped collar, made of lace apparently identical in style and make with No. 285.-1890. The reaction from such long and deep scallops appears to have expressed itself in the flatter rounded scallops as in 286.-1890, p. 26.

**CUSHION COVER.** Linen, trimmed with pillow-made lace, insertion and vandyked border at one end, with little loops and knobs or buttons for fastening the cover on to the cushion. The pattern of the vandyke border consists of repeated squares, each containing a six-petal blossom, below which is a triple blossom device. The pattern of the insertion consists of counterchanged trefoils in triangular spaces. ? *Flemish*. 17th centy. L.  $13\frac{1}{2}$  in., W. 9 in. Bought, 2*l*. 2*s*. 292.-1890.

Compare make of lace with that of No. 278.-1890.



Fig. 20.



615.-1883.

Fig. 21.



285.-1890.

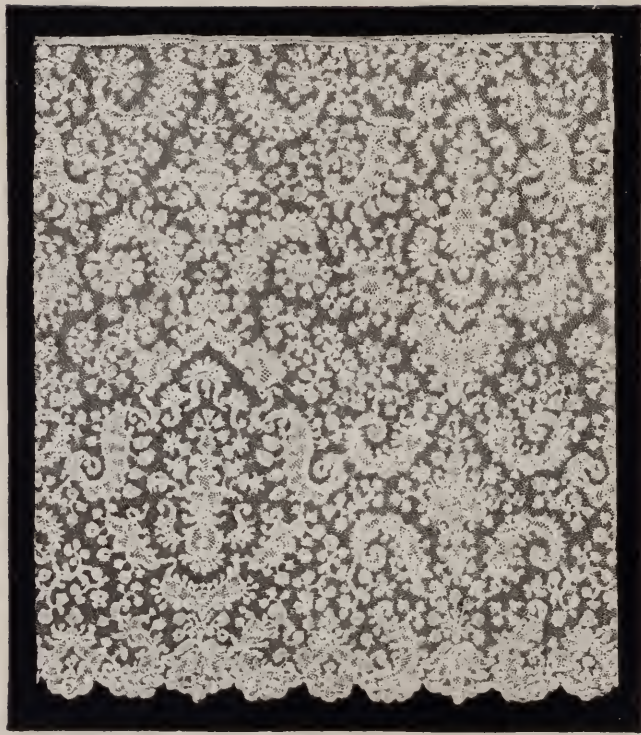
Fig. 22.







Fig. 23.



: 179,-1887.

FICHU, or TRIMMING to a DRESS. Muslin, embroidered in chain and long and short stitches for the leafy stems, which flow in a waved manner over the specimen, more or less dividing it up into compartments which are ornamented with tulip blossoms, &c., done in various patterns of drawn-thread work. *Flemish*. 19th centy. 2 ft. 11 in. by 4½ in. Bought, 2*l*. 146.-1885.

EMBROIDERED  
MUSLIN.

See also 1187, 1189, 1191.-1883.

FLOUNCE or BORDER. Pillow-made lace, "Point de Flandres," or "Guipure de Flandres." The pattern is composed of bold scrolling stems with conventional flowers and leaves. Amongst them are introduced various birds (a peacock, &c.), and animals (a lion, a rabbit, &c.) a sportsman with a gun, and a cupid with bow and arrow. The different portions of the pattern are connected together by "brides à picots." *Flemish*. 17th centy. L. 2 ft., W. 8¼ in. Bought, 11*l*. 178.-1887.

PILLOW-MADE  
LACE.

When the ground to lace of similar character and make consisted of small meshes the lace was termed "Point d'Angleterre," and was made for the English market.

FLOUNCE or BORDER. Pillow-made lace, "Point de Flandres," or "Guipure de Flandres." The pattern is composed of bold scrolling stems with conventional flowers and leaves. Amongst them are introduced various birds (a peacock, &c.), and animals (a lion, a rabbit, &c.), a sportsman with a gun, and a cupid with bow and arrow. The different portions of the pattern are connected together by "brides à picots." *Flemish*. 17th centy. L. 16 in., W. 8¼ in. Bought, 4*l*. 178*a*.-1887.

When the ground to lace of similar character and make consisted of small meshes the lace was termed "Point d'Angleterre," and was made for the English market.

FLOUNCE, Portion of a. Pillow-made lace. The pattern consists of a repetition of fantastic scroll-forms arranged into diamond shapes, within which are groups of fanciful floral devices, the whole set upon a large meshed ground. *Flemish*. 18th centy. L. 2 ft. 3 in., W. 3 ft. Bought, 35*l*. (See Fig. 23.) 179.-1887.

See also No. 510-1883, of rather finer lace.

INSERTION. Pillow-made lace. The pattern consists of a continuous waved leafy stem with floral and leafy devices curling over and under the waves of the main stem. Interchanges of two varieties of ground are used. Early Valenciennes? *Flemish*. 17th centy. 2 ft. 6 in. and 21 in. by 2½ in. Bought, 2*l*. 235.-1881.

Compare the style of this finer lace with that of No. 23-1887, with that of the coarser makes in Nos. 151.-1885 and 145.-1885, and with the machine imitation No. 337.-1886.

INSERTION. Pillow-made lace. The pattern consists of a continuous waved stem with formal blossom devices in each wave of the stem. ? *Flemish* or *Italian*. 17th centy. L. 6 ft. 8 in., W. 2½ in. Bought, 2*l*. 5*s*. 519.-1883.

This specimen is an example of the use of bars or "brides" arranged so as to form an almost regular meshed ground. The definition given to the shapes of petals in the blossoms, by means of pin-holes or lines of small holes, is noticeable in connexion with the development of such devices in later and finer worked holes, such as No. 235-1881, and Valenciennes lappets, &c. of the 18th century.

NEEDLE-POINT  
LACE.

PIECE of needle-point lace. The pattern consists of a number of small blossom devices arranged very closely together and marked with fibres of raised button-hole stitched work. *Flemish*. 17th centy.  $7\frac{1}{2}$  in. by  $2\frac{1}{2}$  in. Given by Mrs. D. Hodgkins. 243.-1881.

This class of pattern notable for absence of contrast between compactly worked ornaments and open spaces about them, is to be seen in Flemish pillow laces of the same period. (See 145.-1885.)

PIECE of needle-point lace. The pattern consists of repeated, narrow, tape-like scrolls and blossoms, and leaves of radiating tapey details evenly distributed; somewhat in the style of No. 243.-1881. *Flemish*. 17th centy. L. 15 in., W. 5 in. Bought, 1l. 10s. 521.-1883.

PILLOW-MADE  
LACE.

OBLONG PIECE (apparel for an alb?). Pillow-made lace. The pattern consists of a bold tape-like scroll, with conventional floral and leaf forms, which are filled in with various "modes," on a ground of large mesh. *Flemish* or *Italian*. 17th centy. 22 in. by  $14\frac{1}{2}$  in. Bought, 2l. 148.-1885.

See also No. 370.-1876, p. 22 of the 1881 Catalogue.

EMBROIDERY  
AND DARNING  
ON NET.

PILLOW CASE of cotton, edged with square-meshed net into which is darned a balanced pattern of rudely-drawn, floral sprays and birds. The cover is embroidered in black silk cross stitch on one side with the name "Margaretha Timman" and three blossom devices. Peasant work from the Flemish settlements on the Elbe. *Flemish*. 18th centy. 2 ft. 6 in. by 2 ft. 2 in. Bought, 9s. 1180.-1883.

## IV.

## DUTCH.

PILLOW-MADE  
LACE.

BORDER. Pillow-made lace. The pattern is of tape-like continuous scrolls arranged rather closely together in leafy or fan forms. *Dutch*. 17th centy. (about 1650). 2 ft.  $6\frac{1}{2}$  in. by  $4\frac{1}{2}$  in. Bought, 1l. 153.-1885.

BORDER (SCALLOPED). Pillow-made silk lace. The pattern of each scallop is of a continuous tape-like stem shaped into a pendent blossom surmounted by blossom and leaf scrolls repeated in reverse, with irregular barring between the leading forms. *Dutch* or *Flemish*. 17th centy. (about 1630). L. 2 ft. 10 in., W. 5 in. Bought, 2l. 5s. (See Fig. 24.) 287.-1890.

This is similar in make to an Italian border, No. 76.-1879, p. 23 of 1881 Catalogue, and to that of specimen No. 153.-1885, which, however, is of coarser make and different pattern.

SCALLOPED BORDER. Pillow-made lace. The pattern in each scallop is alike, and consists of balanced tape-like, leafy scroll forms with circular blossoms and tulip devices; these are separated from one another by small irregular meshes. *Dutch* or *Flemish*. 17th centy. (about 1650). L. 3 ft. 5 in., W.  $5\frac{3}{8}$  in. Bought, 2l. 2s. (See Fig. 25.) 286.-1890.

The change in shape from pointed scallops or vandykes to rounded scallops seems to have begun about 1630, or so, and the portrait by Rembrandt (painted in 1640; the original is in the Queen's Collection at Windsor), Fig. 26, supplies us with an instance of the typical lace then in vogue, especially perhaps in the northern countries of Europe, Flanders, Holland, Denmark, England, &c. The character of the lace itself may be seen in specimens such as No. 286.-1890, &c.

Compare also with lace of similar make No. 145.-1885, and 520.-1883, p. 22 of present Catalogue. This specimen is a good one of its class.

## V.

## FRENCH.

**BORDER.** Needle-point lace. The pattern consists of repeated groups of leafy devices arranged horizontally, and enclosing here and there spaces which are filled in with varieties of "modes"; between the ornament is a meshed ground. The chief forms are outlined with a raised cordonnet. Point d'Alençon. *French.* 17th centy. L. 4 ft. 3½ in., W. 2¾ in. Bought, 6*l.* 4*s.* 518.-1883.

NEEDLE-POINT  
LACE.

Although this class of lace is sometimes considered to be a late form of Italian needle-point lace, it seems to be more nearly related to the earlier Point d'Alençon. (See 850.-1853, p. 57 of Catalogue.)

**BORDER.** Needle-point lace, with edge of vandykes, in each of which is a fanciful little floral spray; over the main ground are cinque foil blossoms scattered at regular intervals. Point d'Argentan; Point d'Alençon. *French.* Late 18th centy. 6 ft. 5 in. by 3¾ in. Bought, 6*l.* 319.-1885.

**BORDER.** Needle-point lace. The pattern consists of a double series of cinquefoil flowerets placed at equal distances from one another upon a ground of buttonhole stitched hexagonal meshes, with a border of intertwining strings of circular beads and of oval loops. Point d'Alençon (Point Argentan). *French.* Late 18th centy. 11 ft. 7 in. by 2¼ in. Bought, 4*l.* 1236*c.*-1888.

**BORDER.** Needle-point lace, with interlacing waved band devices and floral forms. *French.* 19th centy. 2 ft. 2 in. by 3½ in. Bought, 2*l.* the pair. 1436.-1882.

See No. 1435.-1882.

**BORDER.** Needle-point lace, with interlacing waved band devices and floral forms. *French.* 19th centy. 2 ft. 2 in. by 3½ in. Bought, 2*l.* the pair. 1436*a.*-1882.

See No. 1435.-1882.

**BORDER.** Needle-point lace, with a pattern of balanced and counterchanging floral devices on a ground of hexagonal "brides à picots" and various ornamental fillings or "modes." Point d'Alençon. *French.* 19th centy. L. 18 in., W. 3 in. Bought, 5*l.* 176.-1887.

This specimen is apparently of modern work in the style of late 17th century Alençon laces. See 518.-1883 and 850.-1853.

**BORDER.** Needle-point lace, with pattern of balanced and counterchanging floral devices on a ground of hexagonal "brides à picots," and various ornamental fillings or "modes." Point d'Alençon. *French.* 19th centy. L. 18 in., W. 3 in. Bought, 5*l.* 176*a.*-1887.

**COLLAR.** Needlepoint lace, with interlacing waved band devices and floral forms. Point d'Alençon. *French.* 19th centy. 15½ in. by 3½ in. Bought, 1*l.* 1435.-1882.

This specimen is torn and in poor condition.

NEEDLE-POINT  
LACE.

**CROWN OF CAP.** Needle-point lace. An inner space similar to the shape of the cap is enclosed with an intertwined double chain device. Over the whole of the piece are scattered in regular order cinquefoil flowerets. Point d'Alençon (Point d'Argentan). *French*. Late 18th centy.  $10\frac{1}{2}$  in. by  $8\frac{1}{2}$  in. Bought, 1*l*. 1236*b*.-1888.

See 1373.-1874, note as to Point d'Argentan, pp. 58-59 and pp. xxvi and xxvii of the 1881 Catalogue.

**LAPPET.** One of a pair. Needle-point lace. Along the edge is a continuous waved stem, the alternate waves of which are treated as small oval spaces filled in with various "modes"; from the other waves of the stem spring little floral sprays. Similar little sprays, but detached, are sprinkled in a vertical series along the length of the lappet upon the meshed ground. The end of the lappet is ornamented with an hexagonal filling or "mode." *French* (Point d'Alençon). 18th centy. 23 in. by  $3\frac{1}{2}$  in. Bought, 8*l*. 10*s*. the pair. 211.-1885.

**LAPPET.** One of a pair. Needle-point lace. Along the edge is a continuous waved stem, the alternate waves of which are treated as small oval spaces filled in with various "modes"; from the other waves of the stem spring little floral sprays. Similar little sprays, but detached, are sprinkled in a vertical series along the length of the lappet upon the meshed ground. The end of the lappet is ornamented with an hexagonal filling or "mode." *French* (Point d'Alençon). 18th centy. 23 in. by  $3\frac{1}{2}$  in. Bought, 8*l*. 10*s*. the pair. 211*a*.-1885.

**LAPPET,** one of a pair. Needle-point lace. The small hexagonal ground in main part of the lappet is scattered over with flowers and sprigs at regular intervals; the edge consists of a series of small spaces filled in with fine Point d'Alençon ground. Point d'Alençon (Point d'Argentan). *French*. Late 18th centy. L. 2 ft.  $8\frac{1}{2}$  in., W.  $3\frac{5}{8}$  in. Bought, 8*l*. 10*s*., the pair. 1235.-1888.

**LAPPET.** One of a pair. Needle-point lace. The small hexagonal ground in main part of the lappet is scattered over with flowers and sprigs at regular intervals; the edge consists of a series of small spaces filled in with fine Point d'Alençon ground. Point d'Alençon (Point d'Argentan). *French*. Late 18th centy. L. 2 ft.  $8\frac{1}{2}$  in., W.  $3\frac{5}{8}$  in. Bought, 8*l*. 10*s*. the pair. 1235*a*.-1888.

**LAPPET.** One of a pair. Needle-point lace. The small hexagonal meshed ground is scattered over in an orderly distribution with cinquefoil flowerets; along the edge are intertwined double chain devices. Point d'Alençon (Point d'Argentan). *French*. Late 18th centy. L. 2 ft. 10 in., W.  $4\frac{1}{2}$  in. Bought, 4*l*. 10*s*. the pair. 1236.-1888.

See also 1236*b*.-1888.





Fig. 27.



277.-1890

**LAPPET.** One of a pair. Needle-point lace. The small hexagonal meshed ground is scattered over in an orderly distribution with cinquefoil flowerets; along the edge are intertwined double chain devices. Point d'Alençon (Point d'Argentan). *French.* Late 18th centy. L. 2 ft. 10 in., W. 4½ in. Bought, 4*l.* 10*s.* the pair. 1236*a.*-1888.

NEEDLE-POINT  
LACE.

See also 1236*b.*-1888.

**LAPPETS, PAIR OF.** Needle-point lace. The pattern consists of a waved line of tiny leaves and buds, dividing the lappet into a series of compartments, in the centre of which are set floral sprays, each of which springs from the edge of the lappet, along which at regular distances are small spaces filled in with "modes" of hexagonal and trellis devices: the ground of the lappet is of open hexagonal meshes of button-hole barring or "brides." Point d'Alençon (Point d'Argentan). Period of Louis XV. *French.* 18th centy. L. 3 ft. 7½ in., W. 4½ in. Bought, 8*l.* 10*s.* (See Fig. 27.) 277.-1890.

See also 537.-1875, p. 59 of 1881 Catalogue, and remarks as to Argentan on 1298.-1872, p. 58 of 1881 Catalogue.

**LAPPETS, PAIR OF.** Needle-point lace. The pattern consists of a waved line of tiny leaves and buds, dividing the lappet into a series of compartments, in the centre of which are set floral sprays each of which springs from the edge of the lappet, along, which at regular distances are small spaces filled in with "modes" of hexagonal and trellis devices: the ground of the lappet is of open hexagonal meshes of button-hole barring or "brides." Point d'Alençon (Point d'Argentan). Period of Louis XV. *French.* 18th centy. L. 3 ft. 7½ in., W. 4½ in. Bought, 8*l.* 10*s.* (See Fig. 27.) 277*a.*-1890.

See also 537.-1875, p. 59 of 1881 Catalogue, and remarks as to Argentan on 1298.-1872, p. 58 of 1881 Catalogue.

**BORDER.** Pillow-made lace. The pattern is composed of rococo forms dividing the border into compartments, across which lie floral sprays. Valenciennes. *French.* 18th centy. 10½ in by 1¾ in. Bought, 4*s.* 120.-1882.

PILLOW-MADE  
LACE.

**BORDER.** Pillow-made lace, with obliquely arranged sprays of carnations and other floral devices, alternated with an obliquely arranged series of panels of different forms filled in with various "modes." Valenciennes. *French.* 18th centy. L. 18 in., W. 3½ in. Bought, 1*l.* 10*s.* 174.-1887.

**BORDER.** Pillow-made lace, with obliquely arranged sprays of carnations and other floral devices, alternated with an obliquely arranged series of panels of different forms filled in with various "modes." Valenciennes. *French.* 18th centy. L. 18 in., W. 3½ in. Bought, 1*l.* 10*s.* 174*a.*-1887.

PILLOW-MADE  
LACE.

INSERTION. Pillow-made lace. The pattern consists of repetitions of a fanciful leafy curved spray with fantastic fruit and blossom devices, arranged to form a continuous spray on a circular mesh ground. Fausses Valenciennes. *French*. Late 17th centy. Each, L.  $19\frac{3}{4}$  in., W.  $3\frac{1}{4}$  in. Bought, 2*l.* for two. 23.-1887.

See also 235.-1881.

INSERTION. Pillow-made lace. The pattern consists of repetitions of a fanciful leafy curved spray with fantastic fruit and blossom devices, arranged to form a continuous spray on a circular mesh ground. Fausses Valenciennes. *French*. Late 17th centy. Each, L.  $19\frac{3}{4}$  in., W.  $3\frac{1}{4}$  in. Bought, 2*l.* for two. 23*a.*-1887.

See also 235.-1881.

LAPPET. One of a pair. Pillow-made lace. The pattern consists of a vertical series of variously shaped panels, bounded by a sort of flat riband device, across which occur frequent curved leaves. Within the panels are evenly distributed bunches of grapes, and sprays of carnations, &c. Valenciennes. *French*. Early 18th centy. L.  $23\frac{1}{2}$  in., W. 4 in. Bought, 5*l.* 5*s.* the pair. 21.-1887.

LAPPET. One of a pair. Pillow-made lace. The pattern consists of a vertical series of variously shaped panels, bounded by a sort of flat riband device, across which occur frequent curved leaves. Within the panels are evenly distributed bunches of grapes, and sprays of carnations, &c. Valenciennes. *French*. Early 18th centy. L.  $23\frac{1}{2}$  in., W. 4 in. Bought, 5*l.* 5*s.* the pair. 21*a.*-1887.

LAPPET. One of a pair. Pillow-made lace. The pattern consists of an interlacing arrangement of waved floral and leaf stems with fruits, cornucopias, and rococo forms on a meshed ground. Valenciennes. *French*. 18th centy. L. 2 ft., W.  $5\frac{3}{8}$  in. Bought, 6*l.* 6*s.* the pair. 507.-1883.

LAPPET. One of a pair. Pillow-made lace. The pattern consists of an interlacing arrangement of waved floral and leaf stems with fruits, cornucopias, and rococo forms on a meshed ground. Valenciennes. *French*. 18th centy. L. 2 ft., W.  $5\frac{3}{8}$  in. Bought, 6*l.* 6*s.* the pair. 507*a.*-1883.

LAPPET. One of a pair. Pillow-made lace. The pattern consists of a series of rococo shapes arranged to flow in irregular wavings along the length of the lappet; amongst these are a variety of ornamental fillings or "modes," and on the larger intervening spaces of meshed ground are gracefully curved sprays of carnations and other long-petalled flowers, the lower one of which springs from a vase. Valenciennes. *French*. 18th centy. 1 ft. 8 in. by  $3\frac{1}{2}$  in. Bought, 5*l.* the pair. 570.-1884.

- LAPPET.** One of a pair. Pillow-made lace. The pattern consists of series of rococo shapes arranged to flow in irregular wavings along the length of the lappet; amongst these are a variety of ornamental fillings or "modes," and on the larger intervening spaces of meshed ground are gracefully curved sprays of carnations and other long-petalled flowers, the lower one of which springs from a vase. Valenciennes. *French.* 18th centy. 1 ft. 8 in. by 3½ in. Bought, 5*l.* the pair. 570*a.*-1884. PILLOW-MADE  
LACE.
- LAPPET.** One of a pair. Pillow-made lace. The scheme of pattern consists of a series of oval compartments with sprays of flowers in each, on an oeil-de-perdrix ground within ornamental borders, forming a scalloped edge along each side of the lappet. Valenciennes. *French.* 18th centy. L. 21 in., greatest W. 3½ in. Bought, 2*l.* the pair. 1234.-1888.
- LAPPET.** One of a pair. Pillow-made lace. The scheme of pattern consists of a series of oval compartments with sprays of flowers in each, on an oeil-de-perdrix ground within ornamental borders, forming a scalloped edge along each side of the lappet. Valenciennes. *French.* 18th centy. L. 21 in., greatest W. 3½ in. Bought, 2*l.* the pair. 1234*a.*-1888.
- INSERTION.** Machine-made lace, with pattern consisting of repetitions of two curved sprays of floral devices, lying upon a ground of various ornamental fillings. Probably of Calais manufacture. *French.* 19th centy. 15 in. by 2½ in. Given by T. Armstrong, Esq. 337.-1886. MACHINE-MADE  
LACE.

## VI.

## SPANISH.

- BAND.** White thread, plaited and twisted, worked in repeated series of star blossom forms in circles. From Saragossa, in Spain. *Spanish.* 18th centy. 21¼ in. by 9 in. Bought, 8*s.* 35.-1882. PLAITED AND  
TWISTED  
THREAD-WORK.
- See also 1042.-1871, and 36.-1882.
- BORDER OF A CUSHION COVER.** White thread, plaited and twisted, worked in repeating pattern of circles within squares; three tassels attached to it. From Saragossa, in Spain. *Spanish.* 17th centy. 21¼ in. by 9 in. Bought, 7*s.* 36.-1882.
- See also 1042.-1871.
- CUSHION COVER,** of linen. One of a pair. White thread, plaited and twisted, worked in repeating pattern of four-petalled blossoms within squares, as a border to the cover. From Saragossa, in Spain. *Spanish.* 18th centy. 20¼ in. by 12½ in. Bought, 1*l.* 2*s.* the pair. 31.-1882.
- See also 1042.-1871 and 36.-1882.

PLAITED  
AND TWISTED  
THREAD-WORK.

CUSHION COVER, of linen. One of a pair. White thread, plaited and twisted, worked in repeating pattern of four-petalled blossoms within squares, as a border to the cover. From Saragossa, in Spain. *Spanish*. 18th centy. 20 $\frac{1}{4}$  in. by 12 $\frac{1}{2}$  in. Bought, 1l. 2s. the pair. 31a.-1882.

See also 1042.-1871 and 36.-1882.

CUSHION COVER, on linen. White thread, plaited and twisted, worked in repeating pattern of circular devices as a border to the cover. From Saragossa, in Spain. *Spanish*. 18th centy. 20 in. by 12 in. Bought, 11s. 33.-1882.

See also 1042.-1871 and 36.-1882.

CUSHION COVER, on linen. White thread, plaited and twisted, worked in repeating pattern of a cross and leaf, spirals within squares, as a border to the cover. From Saragossa, in Spain. *Spanish*. 18th centy. 18 in. by 11 $\frac{1}{2}$  in. Bought, 11s. 34.-1882.

See also 1042.-1871 and 36.-1882.

MACHINE-MADE  
LACE.

CUSHION COVER, on linen. White thread, plaited and twisted, worked in repeating pattern of circular devices, as a border to the cover. From Saragossa, in Spain. *Spanish*. 18th centy. 18 in. by 12 $\frac{1}{2}$  in. Bought, 11s. 32.-1882.

See also 1042.-1871 and 36.-1882.

## VII.

### ENGLISH AND IRISH.

#### ENGLISH.

PILLOW-MADE  
LACE.

BORDER. Pillow-made lace. Suffolk. *English*. 1882. 5 $\frac{1}{2}$  in. 2 in. Given by the Rev. W. H. Sewell. 138.-1883.

See also specimens 1250 (1 to 17).-1875.

BORDER. Pillow-made lace, with scalloped edge; leafy sprays repeated in the scallops; diamond-grouped spots sprinkled on the main ground. Made at Kimbolton in Huntingdonshire. *English*. 1883. L. 2 ft. 6 in., W. 3 $\frac{1}{2}$  in. Given by L. Finding, Esq. 31.-1884.

BORDER. Piece of pillow-made "guipure" lace. The pattern consists of a continuous scroll of formal flowers and foliage filled in with various fillings or "modes" in the style of Flemish lace of the 17th centy. *English (Exeter)*. 1880-87. L. 14 $\frac{1}{2}$  in., W.  $\frac{3}{8}$  in. Bought, 1l. 2s. 7d. 343-1887.

Compare this modern piece with old pieces, such as Nos. 596.-1864, p. 30, and 597.-1854, p. 50 of 1881 Catalogue.

NEEDLE-POINT  
AND PILLOW-  
MADE LACE.

BORDER. Needle and pillow-made lace, an imitation of "Point d'Angleterre." The pattern consists of an alternation of close ground and open barring. The close ground is of needle-point work, and upon it is a fanciful basket with fanciful floral and fruit devices. About the open-barred spaces are scroll forms filled in with ornamental fillings, "modes," and set within these spaces are scroll-handled vases with fanciful leaves. *English (Exeter)*. 1880-87. L. 20 $\frac{1}{2}$  in., W. 5 in. Bought, 5l. 19s. 7d. 341.-1887.



*To face p. 33.*

Fig. 28.



523,-1889.

3



- BORDER OR FLOUNCE, PIECE OF.** Needle and pillow-made lace, NEEDLE-POINT AND PILLOW-MADE LACE. with a pattern of intertwined band and garland of little floral and leaf forms, forming a succession of shapes, in which, upon the mesh (needle-made) ground, are tulip, fruit, and other floral devices in the style of Flemish (Brussels) lace of the 18th centy. *English (Exeter)*. 1880-87. L. 2 ft. 5 in., W. 7¼ in. Bought, 3*l.* 2*s.* 10*d.* 342.-1887.
- FLOUNCE, PART OF.** Needle and pillow-made lace. The pattern consists of repetitions of two similar groups of flowers and large scroll foliage, in imitation of Flemish lace of the 18th centy. (*see* No. 180.-1887). The ground is of needle-point work. *English (Exeter)*. 1880-87. L. 2 ft. 7 in., W. 11 in. Bought, 6*l.* 9*s.* 2*d.* 340.-1887.
- FLOUNCE, PIECE OF.** Needle-point lace, made in imitation of the "Point de France à brides picotées" with repeated groupings of pendent scalloped forms, rococo shapes, and varied conventional, light scrolls and blossoms in the style of the patterns wrought by Venetian and French designers of the 17th centy. NEEDLE-POINT LACE. *English (Exeter)*. 1880-87. L. 2 ft. 3 in., W. 12 in. Bought, 20*l.* 9*s.* 6*d.* 339.-1887.
- SHAWL, TRIANGULAR.** Pillow-made lace. The pattern consists of a basket, with floral devices which spring upwards from the lower point, forming the central feature of an evenly balanced distribution of fanciful leafy sprays and open blossoms, fruits, &c. All the forms are of close work lightened by insertions of six-pointed star meshes, the main ground of small circular meshes. PILLOW-MADE LACE. *English (Buckinghamshire)*. 19th centy. L. 10 ft. 5 in., W. 4 ft. 10½ in. Bought, 12*l.* 12*s.* 459.-1887.
- PILLOW FOR LACE-MAKING.** It is arranged as it was last used about a hundred years ago. With it are a number of wooden bobbins and a packet of pins. PILLOW FOR MAKING LACE. *English*. Late 18th or early 19th centy. Given by Mrs. M. A. Nodder. (*See* Fig. 28.) 523 to 523*b.*-1889.

## IRISH.

- BORDER.** Thread tatting. The pattern consists of repeated rows of circles or rosettes, with a lower row of larger rosettes. Made at Ardee. TATTING. *Irish*. Late 19th centy. (about 1880). L. 3 ft. 1 in., W. 8¼ in. Bought, 19*s.* 6*d.* 845.-1883.
- BORDER.** Cut cambric and needlework, with intervening bars or "brides" of button-hole stitch work, forming a "guipure" pattern of flowers enclosed by waved bands decorated with quatrefoils. Made at Carrickmacross. CUT LINEN. *Irish*. Late 19th centy. (about 1880). L. 3 ft. 1 in., W. 10 in. Bought, 1*l.* 18*s.* 6*d.* 847.-1883.
- BORDER.** Crochet work "à brides picotées"; geometrical design in the style of Italian "reticella" patterns (of the late 16th centy.), vandyked edge. From the Clones district. CROCHET. *Irish*. Late 19th centy. (about 1880). L. 18 in., W. 4 in. Bought, 7*s.* 9*d.* 848.-1883.

- CROCHET.** **BORDER.** Crochet work in cream-coloured thread; the pattern is made up of a number of degraded floral forms and grape bunches, arranged irregularly and held together by knotted bars or "brides," vandyked edge. From the Cork district. *Irish.* Late 19th centy. (about 1880). L. 19½ in., W. 5¼ in. Bought, 12s. 6d. 850.-1883.
- EMBROIDERY ON NET.** **FLOUNCE, PORTION OF.** Tambour embroidery on net or Limerick "tambour lace"; festoon and sprig design. *Irish.* Late 19th centy. (about 1880). L. 3 ft., W. 9½ in. Bought, 1l. 5s. 851.-1883.
- FLOUNCE, PORTION OF.** Darning embroidery upon net; Limerick "run lace"; festoon and sprig design, with scalloped edge. *Irish.* Late 19th centy. (about 1880). L. 2 ft. 9 in., W. 9 in. Bought, 9s. 9d. 852.-1883.
- NEEDLE POINT LACE.** **INSERTION.** Needle-point lace; in the style of Venetian raised or "rose-point" lace, "à brides picotées." The pattern consists of a more or less orderly arrangement of scrolls with conventional flowers, &c., but the swing of the curves and the drawing of many of the shapes are faulty. Innishmacsaint. *Irish.* Late 19th centy. (about 1880). L. 3 ft. 2 in., W. 3½ in. Bought, 4l. 18s. 6d. 846.-1883.
- CROCHET.** **INSERTION.** Crochet work, "à brides picotées"; the pattern is somewhat in the style of venetian raised or "rose" point lace. The pattern is composed of a number of irregularly-arranged separate forms of degraded ornamental type. From the Clones district. *Irish.* Late 19th centy. (about 1880). L. 18 in., W. 3 in. Bought, 8s. 3d. 849.-1883.
- EMBROIDERY ON NET.** **VEIL, HALF OF A.** Machine-made net embroidered in "tambour" and "run" work, Limerick lace. The main ground of the veil is spotted or powdered over with little leaves. Along the lower side is a continuous waved stem, from which, in counter-changes, spring fancifully-treated leaves and clusters of blossoms. The edge of the veil is scalloped and leaves or garlands placed within the scallops. *Irish.* 19th centy. (about 1880). 3 ft. 9 in. by 2 ft. 5 in. Bought, 3l. 10s. for the whole. 306.-1885.

## VIII.

## GERMAN.

- DARNING ON NET OR LACIS.** **HANGING (part).** Darning on net or "lakis; "Punto a maglia quadra." The ornament grouped in vertical panels, which have been joined together, forms a well distributed and balanced pattern, the main features of which are boldly curved decorated bands, enclosing pointed oval compartments, up the centre and on each side of which are narrow straight bands of waved stem and leaf ornament. Within and about the compartments are leafy and blossoming sprays, sportsmen, birds, and animals of the chase, harpies, a phoenix, &c. *German.* 17th centy. L. 5. 10 in., W. 2 ft. 11½ in. Bought, 15l. 15s. for two similar pieces. 252.-1886.

**HANGING** (part). Darning on net or "lakis"; "Punto a maglia quadra." The ornament, grouped in vertical panels, which have been joined together, forms a well distributed and balanced pattern, the main features of which are boldly curved, decorated bands, enclosing pointed oval compartments, up the centre and on each side of which are narrow straight bands of waved stem and leaf ornaments. Within and about the compartments are leafy and blossoming sprays, sportsmen, birds, and animals of the chase, harpies, phoenix, &c. *German*. 17th centy. L. 3 ft. 9 in., W. 2 ft. 11½ in. Bought, 15*l.* 15*s.* for two similar pieces. DARNING ON  
NET OR LACIS. 252*a.*-1886.

**BORDER**. Darned square-meshed net, "lakis," with repeated pattern of crouching lions confronting one another on either side of conventional trees bearing acorns, flowers, and leaves. *German*. 17th centy 5 ft. 5 in. by 9 in. Given by Miss Baumann. 350.-1886.

**PANEL**. Geometrical design with "reticella" needle-point insertions on linen, embroidered with gold thread. Executed by the Art Needlework Society of Hamburg. *German*. 1882. 12 in. by 6½ in. Bought, 9*l.* 15*s.* 9*d.* EMBROIDERY  
AND NEEDLE-  
POINT LACE. 161.-1883.

**BORDER**. Needle-point lace, with repetition of a double-blossomed spray and leaves arranged so that the different details touch one another. The petals in the blossoms are superposed one above the other. Made in the Erzgebirge. *German*. 1884. 3 ft. 5 in. by 3¾ in. Bought, 1*l.* 14*s.* 2*d.* NEEDLE-POINT  
LACE. 873.-1884.

**BORDER**. Needle-point lace. The pattern consists of a waved band towards the edge, above which are two different floral sprays repeated on a meshed ground or "réseau." Made in the Erzgebirge. *German*. 1884. 3 ft. 4 in. by 3 in. Bought, 1*l.* 14*s.* 872.-1884.

The outline to the various forms is made of bunches of threads held together by occasional stitches, and is therefore different from that of Point d'Alençon which is entirely of closely overcast button-hole stitches.

**BORDER**. Needle-point lace. The pattern consists of a waved band towards the edge, above which are repetitions of small blossomed sprays on a meshed ground or "réseau." Made in the Erzgebirge. *German*. 1884. 3 ft. 5½ in. by 3¼ in. Bought, 1*l.* 14*s.* 4*d.* 874.-1884.

See also 872.-1884.

**BORDER**. Needle-point lace. The pattern consists of repetitions of a group in which are fancifully treated flowers, suggestive of tulips, together with conventional leafy devices. Portions are of raised, closely overcast button-hole stitch work. The details are held together by "brides" or bars. Made in the Erzgebirge. *German*. 1884. 5 ft. 1 in. by 4 in. Bought, 6*l.* 5*s.* 8*d.* 876.-1884.

This style of work is derived from the Venetian raised or "rose" point lace.

PILLOW-MADE  
LACE.

- BORDER.** Black silk pillow-made lace, "Chantilly," with scalloped edge. Made in the Erzgebirge. *German.* 1884. 3 ft. 3 in. by 5½ in. Bought, 1*l.* 10*s.* 8*d.* 858.-1884.
- BORDER.** Silk pillow-made lace, with coloured silk marking repeated serpentine forms and blossoms along the edge, which make the pattern. Made in the Erzgebirge. *German.* 1884. 3 ft. 3 in. by 5¼ in. Bought, 12*s.* 4*d.* 870.-1884.
- BORDER.** Black silk pillow-made lace, "Blonde"; the pattern consists of two zig-zag bands, intercrossed, edged with repeated oval forms. Made in the Erzgebirge. *German.* 1884. 3 ft. 4 in. by 2½ in. Bought, 5*s.* 8*d.* 855.-1884.
- BORDER.** Black silk pillow-made lace, "Chantilly," with pattern of repeated rose and leaf sprays. The lower sides of the roses form a scalloped edge. Made in the Erzgebirge. *German.* 1884. 3 ft. 3½ in. by 3¾ in. Bought, 10*s.* 8*d.* 856.-1884.
- BORDER.** Black silk pillow lace, with trefoil vandykes along the edge; the ground is of interlocked hexagonal meshes "à brides picotées." Made in the Erzgebirge. *German.* 1884. 3 ft. 6 in. by 9 in. Bought, 17*s.* 6*d.* 857.-1884.
- BORDER.** Pillow-made lace. The pattern consists of rude vase and spray forms repeated, with an edge of "wave" pattern. Made in the Erzgebirge. *German.* 1884. 3 ft. 3½ in. by 9½ in. Bought, 6*s.* 8*d.* 866.-1884.
- BORDER.** Pillow-made lace. The pattern consists of rude tree forms above and below a spiral device repeated, with intervening small looped scrolls. Made in the Erzgebirge. *German.* 1884. 3 ft. 4 in. by 16 in. Bought, 1*l.* 0*s.* 8*d.* 871.-1884.
- The style of this pattern recalls primitive ornament such as New Zealanders have used.
- BORDER.** Black silk pillow-made lace, "torchon," with waved edge. Made in the Erzgebirge. *German.* 1884. 3 ft. 3 in. by 2¾ in. Bought, 3*s.* 2*d.* 853.-1884.
- BORDER.** Pillow-made lace of white and gold thread, "torchon." Made in the Erzgebirge. *German.* 1884. 3 ft. 5 in. by 3 in. Bought, 4*s.* 861.-1884.
- BORDER.** Pillow-made lace, "torchon," with scalloped edge. Made in the Erzgebirge. *German.* 1884. 3 ft. 5½ in. by 3¾ in. Bought, 3*s.* 1*d.* 859.-1884.
- BORDER.** Pillow-made lace. The pattern consists of a continuous tape-like scroll with a vine leaf within each scroll; the upper portion is filled with a coarse trellis ground. Made in the Erzgebirge. *German.* 1884. 3 ft. 3½ in. by 4¾ in. Bought, 5*s.* 8*d.* 867.-1884.
- BORDER.** Pillow-made lace of repeated circular devices enclosing star forms, in the manner of Italian "reticella" patterns. Made in the Erzgebirge. *German.* 1884. 3 ft. 5 in. by 4 in. Bought, 4*s.* 10*d.* 865.-1884.

- BORDER. Black silk pillow-made lace, with horizontal stem from which spring, upwards and downwards, repetitions of two leaf devices, made in groups of thread forming a sort of thick cord. Made in the Erzgebirge. *German*. 1884. 4 ft. 3 in. by  $3\frac{1}{4}$  in. Bought, 4s. 10d. PILLOW-MADE  
LACE.  
854.-1884.
- BORDER. Pillow-made lace, of unbleached thread, geometrical pattern in the style of Italian "reticella" patterns. Made in the Erzgebirge. *German*. 1884. 3 ft. 5 in. by 4 in. Bought, 4s. 10d. 863.-1884.
- BORDER. Pillow-made lace of repeated star forms in red, blue, and white thread. Made in the Erzgebirge. *German*. 1884. 3 ft. 3 in. by  $2\frac{7}{8}$  in. Bought, 4s. 10d. 864.-1884.
- BORDER. Pillow-made lace. The pattern, in the style of Duchesse and Honiton "guipure," consists of repeated sprays of jonquil devices, with leaves. Made in the Erzgebirge. *German*. 1884. 3 ft.  $3\frac{1}{2}$  in. by  $3\frac{3}{8}$  in. Bought, 1l. 14s. 5d. 875.-1884.
- BORDER. Pillow-made lace, with repeated sprig pattern and scalloped edge in the style of "Mechlin" lace. Made in the Erzgebirge. *German*. 1884. 3 ft. 3 in. by  $2\frac{3}{4}$  in. Bought, 9s. 869.-1884.
- BORDER. Pillow-made lace, with sprig pattern and wavy border in the style of "Valenciennes" or Ypres lace. Made in the Erzgebirge. *German*. 1884. 3 ft. 4 in. by  $1\frac{3}{4}$  in. Bought, 7s. 4d. 868.-1884.
- BORDER. Coarse pillow-made lace, with pattern of repeated rude blossom forms, forming a scalloped edge. Made in the Erzgebirge. *German*. 1884. 3 ft. 4 in. by 3 in. Bought, 4s. 4d. 862.-1884.
- BORDER. Coarse pillow-made lace. The pattern consists of repeated groups of tape-like serpentine stems arranged in a fan-like or radiating way. Made in the Erzgebirge. *German*. 1884. 3 ft. 6 in. by 6 in. Bought, 3s. 2d. 860.-1884.
- This is similar to pillow-made laces made in Hungary, see 958 and 964.-1883.

## IX.

## DANISH.

- HANGING SLEEVE. One of a pair. Muslin, embroidered with chain, long, and short stitches and appliqué muslin with a continuous waved band, from which spring sprays of conventional floral and fruit forms ornamented with drawn-thread work. *Danish*. 18th centy. L. 2 ft. 10 in., greatest W.  $6\frac{3}{4}$  in. Bought, 2l. the pair. DRAWN-THREAD  
AND EM-  
BROIDERED  
MUSLIN.  
475.-1883.

The ornament of this is of a superior character and notable in respect of the careful drawing of the forms of which it is composed.

DRAWN THREAD  
AND EM-  
BROIDERED  
MUSLIN.

HANGING SLEEVE. One of a pair. Muslin, embroidered with chain, long, and short stitches and appliqué muslin with a continuous waved band, from which spring sprays of conventional floral and fruit forms ornamented with drawn-thread work. *Danish*. 18th centy. L. 2 ft. 10 in., greatest W.  $6\frac{3}{4}$  in. Bought, 2*l.* the pair. 475*a.*-1883.

The ornament of this is of a superior character and notable in respect of the careful drawing of the forms of which it is composed.

## X.

## AUSTRIAN.

EMBROIDERY  
AND PILLOW-  
MADE LACE.

CUFF. One of a pair. A narrow band of linen, embroidered in satin stitch on both sides in floss silks, red, green, and yellow, with two rows of halved rosettes separated by a coloured stripe, and edged with a broad and a narrow length of silk pillow-made lace, with a wavy pattern outlined in green and yellow on a red ground. *Austrian (South Slavonian)*. 18th centy. L.  $11\frac{1}{2}$  in., W.  $7\frac{1}{2}$  in. Bought, 3*l.* 3*s.* 4*d.* the pair. 181.-1887.

These specimens of Austrian (South Slavonian), otherwise Hungarian, embroidery and lace have a resemblance to certain of the Cretan embroideries and laces. Their interest is more of an ethnical than artistic character. They are chiefly the work of peasants.

CUFF. One of a pair. A narrow band of linen, embroidered in satin stitch on both sides in floss silks, red, green, and yellow, with two rows of halved rosettes separated by a coloured stripe, and edged with a broad and a narrow length of silk pillow-made lace, with a wavy pattern outlined in green and yellow on a red ground. *Austrian (South Slavonian)*. 18th centy. L.  $11\frac{1}{2}$  in., W.  $7\frac{1}{2}$  in. Bought, 3*l.* 3*s.* 4*d.* the pair. 181*a.*-1887.

These specimens of Austrian (South Slavonian), otherwise Hungarian, embroidery and lace have a resemblance to certain of the Cretan embroideries and laces. Their interest is more of an ethnical than artistic character. They are chiefly the work of peasants.

CUFF. One of a pair. A band of linen, embroidered in satin stitch on both sides, in yellow silk, within three rows of repeated whole and half blossom devices and edged with a broad and a narrow length of silk pillow-made lace with a wavy tape-like pattern in yellow on a white ground. *Austrian (South Slavonian)*. 18th centy. L.  $11\frac{3}{4}$  in., W. 8 in. Bought, 3*l.* 3*s.* 4*d.* the pair. 182.-1887.

These specimens of Austrian (South Slavonian), otherwise Hungarian, embroidery and lace have a resemblance to certain of the Cretan embroideries and laces. Their interest is more of an ethnical than artistic character. They are chiefly the work of peasants.

**CUFF.** One of a pair. A band of linen, embroidered in satin stitch on both sides, in yellow silk, within three rows of repeated whole and half blossom devices, and edged with a broad and a narrow length of silk pillow-made lace with a wavy tape-like pattern in yellow on a white ground. *Austrian (South Slavonian)*. 18th cent<sup>y</sup>. L.  $11\frac{3}{4}$  in., W. 8 in. Bought, 3*l.* 3*s.* 4*d.* the pair. 182*a.*—1887.

EMBROIDERY  
AND PILLOW-  
MADE LACE.

These specimens of Austrian (South Slavonian), otherwise Hungarian, embroidery and lace have a resemblance to certain of the Cretan embroideries and laces. Their interest is more of an ethnical than artistic character. They are chiefly the work of peasants.

**CUFF.** One of a pair. A band of linen, embroidered in satin stitch on both sides with a pattern of conventional tulip and rose blossoms in white floss silk, and edged with a broad and a narrow length of white silk pillow-made lace with a wavy tape-like pattern. *Austrian (South Slavonian)*. 18th cent<sup>y</sup>. L. 13 in., W. 10 in. Bought, 3*l.* 3*s.* 4*d.* the pair. 183.—1887.

These specimens of Austrian (South Slavonian), otherwise Hungarian, embroidery and lace have a resemblance to certain of the Cretan embroideries and laces. Their interest is more of an ethnical than artistic character. They are chiefly the work of peasants.

**CUFF.** One of a pair. A band of linen, embroidered in satin stitch on both sides with a pattern of conventional tulip and rose blossoms in white floss silk, and edged with a broad and a narrow length of white silk pillow-made lace with a wavy tape-like pattern. *Austrian (South Slavonian)*. 18th cent<sup>y</sup>. L. 13 in., W. 10 in. Bought, 3*l.* 3*s.* 4*d.* the pair. 183*a.*—1887.

These specimens of Austrian (South Slavonian), otherwise Hungarian, embroidery and lace have a resemblance to certain of the Cretan embroideries and laces. Their interest is more of an ethnical than artistic character. They are chiefly the work of peasants.

**CUFF.** One of a pair. A band of linen, embroidered in satin stitch on both sides with a repeated pattern of half blossoms and squared devices in white silk, and edged with a broad and a narrow length of white silk pillow-made lace with a wavy tape-like pattern. *Austrian (South Slavonian)*. 18th cent<sup>y</sup>. L.  $13\frac{1}{4}$  in., W.  $7\frac{1}{2}$  in. Bought 3*l.* 3*s.* 4*d.* the pair. 184.—1887.

These specimens of Austrian (South Slavonian), otherwise Hungarian, embroidery and laces have a resemblance to certain of the Cretan embroideries and laces. Their interest is more of an ethnical than artistic character. They are chiefly the work of peasants.

**CUFF.** One of a pair. A band of linen, embroidered in satin stitch on both sides with a repeated pattern of half blossoms and squared devices in white silk, and edged with a broad and a narrow length of white silk pillow-made lace with a wavy tape-like pattern. *Austrian (South Slavonian)*. 18th cent<sup>y</sup>. L.  $13\frac{1}{4}$  in., W.  $7\frac{1}{2}$  in. Bought, 3*l.* 3*s.* 4*d.* the pair. 184*a.*—1887.

These specimens of Austrian (South Slavonian), otherwise Hungarian, embroidery and lace have a resemblance to certain of the Cretan embroideries and laces. Their interest is more of an ethnical than artistic character. They are chiefly the work of peasants.

**CUFF.** One of a pair. A band of linen, embroidered in satin stitch on both sides with a triple row of conventional floral forms in red and light blue silk, and edged with a broad and a narrow length of silk pillow-made lace with a wavy pattern in pale blue on a red ground. *Austrian (South Slavonian)* 18th centy. L.  $11\frac{1}{2}$  in., W.  $7\frac{1}{2}$  in. Bought, 2l. 15s. 5d. the pair. 185.-1887.

These specimens of Austrian (South Slavonian), otherwise Hungarian, embroidery and lace have a resemblance to certain of the Cretan embroideries and laces. Their interest is more of an ethnical than artistic character. They are chiefly the work of peasants.

**CUFF.** One of a pair. A band of linen, embroidered in satin stitch on both sides with a triple row of conventional floral forms in red and light blue silk, and edged with a broad and a narrow length of silk pillow-made lace with a wavy pattern in pale blue on a red ground. *Austrian (South Slavonian)*. 18th centy. L.  $11\frac{1}{2}$  in., W.  $7\frac{1}{2}$  in. Bought, 2l. 15s. 5d. the pair. 185a.-1887.

These specimens of Austrian (South Slavonian), otherwise Hungarian, embroidery and lace have a resemblance to certain of the Cretan embroideries and laces. Their interest is more of an ethnical than artistic character. They are chiefly the work of peasants.

**CUFF.** One of a pair. Two bands, one broad and the other narrow, of linen, embroidered in satin stitch on both sides with a geometrical pattern in white floss silk, with white pillow-made lace ("torchon") edging round three of the sides, and a piece of insertion of the same. *Austrian (South Slavonian)*. 18th centy. L.  $19\frac{1}{2}$  in., W. 9 in. Bought, 2l. 15s. 5d. the pair. 186.-1887.

These specimens of Austrian (South Slavonian), otherwise Hungarian, embroidery and lace have a resemblance to certain of the Cretan embroideries and laces. Their interest is more of an ethnical than artistic character. They are chiefly the work of peasants.

**CUFF.** One of a pair. Two bands, one broad and the other narrow, of linen, embroidered in satin stitch on both sides with a geometrical pattern in white floss silk, with white pillow-made lace ("torchon") edging round three of the sides, and a piece of insertion of the same. *Austrian (South Slavonian)*. 18th centy. L.  $19\frac{1}{2}$  in., W. 9 in. Bought, 2l. 15s. 5d. the pair. 186a.-1887.

These specimens of Austrian (South Slavonian), otherwise Hungarian, embroidery and lace have a resemblance to certain of the Cretan embroideries and laces. Their interest is more of an ethnical than artistic character. They are chiefly the work of peasants.

**CUFF.** One of a pair. Two bands, one broad and the other narrow, of fine linen, embroidered in cross and satin stitches on both sides with a repeated pattern of triangles and radiations from them in white floss silk, and white pillow-made lace ("torchon") edging round three of the sides, and a piece of insertion of the same. *Austrian (South Slavonian)*. 18th centy. L. 19 in., W. 9 in. Bought, 2l. 15s. 5d. the pair. 187.-1887.

These specimens of Austrian (South Slavonian), otherwise Hungarian, embroidery and lace have a resemblance to certain of the Cretan embroideries and laces. Their interest is more of an ethnical than artistic character. They are chiefly the work of peasants.



**CUFF.** One of a pair. Two bands, one broad and the other narrow, of fine linen, embroidered in cross and satin stitches on both sides with a repeated pattern of triangles and radiation from them in white floss silk, and white pillow-made lace ("torchon") edging round three of the sides, and a piece of insertion of the same. *Austrian (South Slavonian)*. 18th centy. L. 19 in., W. 9 in. Bought, 2*l.* 15*s.* 5*d.* the pair. 187*a.*-1887.

These specimens of Austrian (South Slavonian), otherwise Hungarian, embroidery and lace have a resemblance to certain of the Cretan embroideries and laces. Their interest is more of an ethnical than artistic character. They are chiefly the work of peasants.

**CUFF.** One of a pair. Two bands, one broad and the other narrow, of fine linen, embroidered in cross and satin stitches on both sides with a repeated pattern in yellow floss silk, with white pillow-made lace ("torchon") edging round three of the sides, and a piece of insertion of the same. *Austrian (South Slavonian)*. 18th centy. L. 19 in., W. 9 in. Bought, 2*l.* 7*s.* 6*d.* the pair. 188.-1887.

These specimens of Austrian (South Slavonian), otherwise Hungarian, embroidery and lace have a resemblance to certain of the Cretan embroideries and laces. Their interest is more of an ethnical than artistic character. They are chiefly the work of peasants.

**CUFF.** One of a pair. Two bands, one broad and the other narrow, of fine linen, embroidered in cross and satin stitches on both sides with a repeated pattern in yellow floss silk, with white pillow-made lace ("torchon") edging round three of the sides, and a piece of insertion of the same. *Austrian (South Slavonian)*. 18th centy. L. 19 in., W. 9 in. Bought, 2*l.* 7*s.* 6*d.* the pair. 188*a.*-1887.

These specimens of Austrian (South Slavonian), otherwise Hungarian, embroidery and lace have a resemblance to certain of the Cretan embroideries and laces. Their interest is more of an ethnical than artistic character. They are chiefly the work of peasants.

**CUFF.** One of a pair. Two bands, one broad and the other narrow, of linen, embroidered in cross and satin stitches on both sides with a repeated formal, angular pattern in black and white silk, with white and brown pillow-made lace ("torchon") edging round three of the sides, and a piece of insertion of the same. *Austrian (South Slavonian)*. 18th centy. L. 16½ in., W. 6½ in. Bought, 2*l.* 7*s.* 6*d.* the pair. 189.-1887.

These specimens of Austrian (South Slavonian), otherwise Hungarian, embroidery and lace have a resemblance to certain of the Cretan embroideries and laces. Their interest is more of an ethnical than artistic character. They are chiefly the work of peasants.

**CUFF.** One of a pair. Two bands, one broad and the other narrow, of linen, embroidered in cross and satin stitches on both sides with a repeated formal, angular pattern in black and white silk, with white and brown pillow-made lace ("torchon") edging round three of the sides, and a piece of insertion of the same. *Austrian (South Slavonian)*. 18th centy. L. 16½ in., W. 6½ in. Bought, 2*l.* 7*s.* 6*d.* the pair. 189*a.*-1887.

These specimens of Austrian (South Slavonian), otherwise Hungarian, embroidery and lace have a resemblance to certain of the Cretan embroideries and laces. Their interest is more of an ethnical than artistic character. They are chiefly the work of peasants.

EMBROIDERY  
AND PILLOW-  
MADE LACE.

CUFF. One of a pair. Two bands, one broad and the other narrow, of linen, embroidered in cross and satin stitches on both sides with repeated small triangles, and radiations and a sort of key pattern in white and blue silk, with white and blue thread pillow-made lace edging round three of the sides, and a piece of insertion of the same. *Austrian (South Slavonian)*. 18th centy. L. 16 in., W. 6 in. Bought, 1l. 18s. 9d. the pair. 190.-1887.

These specimens of Austrian (South Slavonian), otherwise Hungarian, embroidery and lace have a resemblance to certain of the Cretan embroideries and laces. Their interest is more of an ethnical than artistic character. They are chiefly the work of peasants.

CUFF. One of a pair. Two bands, one broad and the other narrow, of linen, embroidered in cross and satin stitches on both sides with repeated small triangles and radiations, and a sort of key pattern in white and blue silk, with white and blue thread pillow-made lace edging round three of the sides, and a piece of insertion of the same. *Austrian (South Slavonian)*. 18th centy. L. 16 in., W. 6 in. Bought, 1l. 18s. 9d. the pair. 190a.-1887.

These specimens of Austrian (South Slavonian), otherwise Hungarian, embroidery and lace have a resemblance to certain of the Cretan embroideries and laces. Their interest is more of an ethnical than artistic character. They are chiefly the work of peasants.

## XI.

### HUNGARIAN.

PILLOW-MADE  
LACE.

BORDER. Coarse pillow-made lace. The pattern consists of repeated degraded forms of tulip and carnation sprays set on a large meshed ground. *Hungarian*. 19th centy. 18 in. by 6½ in. Given by the Royal Hungarian Minister of Public Instruction. 952.-1883.

BORDER. Crochet work. The ground of square meshes with rosettes; the edge of repeated small leaf shapes. *Hungarian*. 19th centy. 3 ft. 2½ in. by 5½ in. Given by the Royal Hungarian Minister of Public Instruction. 891.-1883.

BORDER, PIECE OF. Pillow-made lace. The pattern consists of rude tulip blossoms flanked by spiral stems, on a large trellis ground. *Hungarian*. 19th centy. 11½ in. by 2½ in. Given by the Royal Hungarian Minister of Public Instruction. 956.-1883.

BORDER, PIECE OF. Coarse pillow-made lace. The pattern consists of degraded forms repeated and forming a scalloped edge. *Hungarian*. 19 centy. 15 in. by 4¾ in. Given by the Royal Hungarian Minister of Public Instruction. 960.-1883.

- BORDER, PIECE OF. Coarse pillow-made lace. The pattern consists of alternations of rude circular blossoms and tulips. *Hungarian*. 19th centy.  $11\frac{1}{2}$  in. by  $3\frac{1}{2}$  in. Given by the Royal Hungarian Minister of Public Instruction. 954.-1883. PILLOW-MADE  
LACE.
- BORDER, PIECE OF. Coarse pillow-made lace, scalloped. *Hungarian*. 19th centy. 12 in. by  $1\frac{1}{2}$  in. Given by the Royal Hungarian Minister of Public Instruction. 955.-1883.
- BORDER, PIECE OF. Pillow-made lace. The scalloped edge is worked with unbleached thread and yellow silk, the band above is of black silk. *Hungarian*. 19th centy.  $14\frac{1}{2}$  in. by  $3\frac{3}{4}$  in. Given by the Royal Hungarian Minister of Public Instruction. 967.-1883.
- BORDER, PIECE OF. Coarse pillow-made lace. The pattern consists of degraded forms of tulip sprays in white thread upon a large meshed ground of unbleached thread. *Hungarian*. 19th centy. 8 in. by 5 in. Given by the Royal Hungarian Minister of Public Instruction. 957.-1883.
- BORDER, PIECE OF. Pillow-made lace, with scallops of tape-like continuous waved stems held together by bars or "brides." *Hungarian*. 19th centy.  $19\frac{1}{2}$  in. by 6 in. Given by the Royal Hungarian Minister of Public Instruction. 958.-1883.
- BORDER, PIECE OF. Pillow-made lace, with wide scallops of tape-like continuous stems held together by bars or "brides," and sewn to a woven band of red and white zig-zag pattern. *Hungarian*. 19th centy. 17 in. by 6 in. Given by the Royal Hungarian Minister of Public Instruction. 964.-1883.
- BORDER, PIECE OF. Coarse pillow-made lace, with pattern of repeated tape-like serpentine forms arranged vertically. *Hungarian*. 19th centy. 13 in. by 4 in. Given by the Royal Hungarian Minister of Public Instruction. 953.-1883.
- BORDER, PIECE OF. Pillow-made lace. The pattern consists of repeated sprays of degraded plant form. *Hungarian*. 19th centy. 14 in. by 6 in. Given by the Royal Hungarian Minister of Public Instruction. 959.-1883.
- BORDER, PIECE OF. Pillow-made lace, with pattern of repeated degraded blossom devices. *Hungarian*. 19th centy. 15 in. by  $3\frac{7}{8}$  in. Given by the Royal Hungarian Minister of Public Instruction. 961.-1883.
- BORDER OF A BED COVER, PIECE OF. Coarse pillow-made lace. The pattern consists of degraded forms repeated and forming scalloped edge. *Hungarian*. 19th centy. 14 in. by  $4\frac{1}{2}$  in. Given by the Royal Hungarian Minister of Public Instruction. 962.-1883.
- BORDER OF BED COVER. Darning on coarse square meshed net in repeated diamond devices, with scalloped edge of coarse pillow-made lace. *Hungarian*. 19th centy. 2 ft. 7 in. by 16 in. Given by the Royal Hungarian Minister of Public Instruction. 896.-1883.

PILLOW-MADE  
LACE.

BORDER OF BED COVER, PART OF. Coarse pillow-made lace, sewn on to a band of woven pattern, blossoms, and diamonds, &c. in red and white threads. *Hungarian*. 19th centy. 16 in. by  $8\frac{1}{4}$  in. Given by the Royal Hungarian Minister of Public Instruction. 949.-1883.

BORDER OF BED COVER, PART OF. Pillow-made lace, with repeated groups of spiral and curved stem, tape-like devices, separated from one another by large meshed ground. *Hungarian*. 19th centy.  $18\frac{1}{2}$  in. by  $6\frac{1}{4}$  in. Given by the Royal Hungarian Minister of Public Instruction. 948.-1883.

CUFF, LINEN. Twisted and plaited thread work (crochet?) insertion and edging with inner bordering of drawn thread work embroidered yellow silk. *Hungarian*. 18th centy. 12 in. by  $11\frac{3}{4}$  in. Given by the Royal Hungarian Minister of Public Instruction. 963.-1883.

INSERTION, PIECE OF. Pillow-made lace, of unbleached and yellow thread in a pattern of two continuous stems intertwined. *Hungarian*. 18th centy. 16 in. by 1 in. Given by the Royal Hungarian Minister of Public Instruction. 965.-1883.

TOWEL, END OF. Twisted and plaited thread work (crochet?) for edging and insertion, with one band having a waved floral stem and one having fanciful letters S.E.K., a primrose spray, and E.J. rudely embroidered with white floss silk. *Hungarian*. 19th centy. 13 in. by  $11\frac{1}{2}$  in. Given by the Royal Hungarian Minister of Public Instruction. 950.-1883.

## XII.

### CYPRIOT.

COLLAR AND PAIR OF CUFFS. White silk pillow-made lace. Made in Cyprus by Helena Antoniades, and exhibited in the Cyprus Court of the Colonial and Indian Exhibition in 1886. L. of collar  $19\frac{1}{2}$  in., of cuffs  $10\frac{1}{2}$  in. Given by D. Pierides, Esq. 16 to 16b.-1887.

COLLAR AND PAIR OF CUFFS. White silk pillow-made lace. Made in Cyprus by Helena Antoniades, and exhibited in the Cyprus Court of the Colonial and Indian Exhibition in 1886. L. of collar 2 ft., of cuffs 13 in. Given by D. Pierides, Esq. 17 to 17b.-1887.

ORNAMENT, of pillow-made silk lace. The arms of the United Kingdom, worked in white silk by Helena Antoniades, and exhibited in the Cyprus Court of the Colonial and Indian Exhibition in 1886. H.  $5\frac{1}{4}$  in., L.  $9\frac{3}{4}$  in. Given by D. Pierides, Esq. 18.-1887.

## XIII.

## JAPANESE.

CUFF. One of a pair. Pillow-made lace. The pattern consists of repetitions of similar sprays of tape-like pointed leaf, and blossom forms, some of which are filled in with varied fillings or "modes" on an irregular fine-barred ground. *Japanese*. 1885. 11 in. by  $3\frac{1}{2}$  in. Bought (Inventions Exhibition, 1885), 4*l.* the pair. PILLOW-MADE  
LACE. 413.-1885.

CUFF. One of a pair. Pillow-made lace. The pattern consists of repetitions of similar sprays of tape-like pointed leaf, and blossom forms, some of which are filled in with varied fillings or "modes" on an irregular fine-barred ground. *Japanese*. 1885. 11 in. by  $3\frac{1}{2}$  in. Bought (Inventions Exhibition, 1885), 4*l.* the pair. 413*a.*-1885.

These specimens were made in a Japanese school, under the direction of a lady skilled in Honiton lace-making.

COLLAR. Pillow-made lace. The pattern consists of an arrangement, repeated to suit the shape of the collar, of similar sprays of tape-like, pointed leaf and blossom forms, some of which are filled in with varied fillings or "modes" on an irregular fine-barred ground. *Japanese*. 1885. L.  $18\frac{1}{4}$  in., greatest W. 5 in. Bought (Inventions Exhibition, 1885), 3*l.* 6*s.* 3*d.* 412.-1885.

This specimen was made in a Japanese school, under the direction of a lady skilled in Honiton lace-making.

## XIV.

## PARAGUAYAN.

NECK-BAND and SLEEVES OF A LADY'S CHEMISE. Made of inter-twisted fine threads, in a style known as "toile d'araignée" or spider's web. The pattern consists of a series of circular devices, large and small, set in squares. *Paraguay, South America*. 19th century. L. 2 ft. 9 in., W.  $7\frac{1}{4}$  in. Bought, 5*l.* 5*s.* TWISTED  
THREAD-WORK. 371.-1882.

See similar coarser work in Nos. 94 and 36.-1882.

## XV.

## INDIAN.

BORDER. Pillow-made lace, made with gold thread from Maltese designs. The pattern consists of orderly repetitions of scallop shapes, in each of which are small chevron and blossom devices, open trefoil devices forming the lower border and a trellis ground above. ? Madras. *Indian*. About 1882. L. 10 ft. 4 in., W.  $5\frac{1}{2}$  in. Bought, 5*l.* PILLOW-MADE  
LACE. 104.-1885.

PILLOW-MADE.  
LACE.

BORDER. Pillow-made lace, made with gold thread, from Maltese designs. The pattern consists of repeated tulip devices towards the lower border, the space above them filled with interlacing open trefoil and blossom forms. ? Madras. *Indian*. About 1882. L. 18 ft. 3 in., W. 3 in. Bought, 5*l*. 105.-1885.

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THE FOLLOWING SPECIMENS, 970 TO 974.-1883, WERE PURCHASED AS SMALL ILLUSTRATIONS OF A REPORT ON MODERN LACE-MAKING IN FRANCE AND BELGIUM, DRAWN UP BY MR. ALAN COLE IN 1883, FOR THE DEPARTMENT OF SCIENCE AND ART.

LACE. Specimen of "rose-point" from the fabrique at Destelberghe near Ghent. *Belgian*. 1883. 3½ in. square. Bought, 8*s*. 970.-1883.

LACE. A small piece of bordering. Specimen of "point d'Alençon." *French*. 1883. 4 in. by 3 in. Bought, 15*s*. 971.-1883.

LACE. A small piece of bordering, or end of a lappet. Specimen of "point d'Argentan." *French*. 1883. 4½ in. by 3¾ in. Bought, 1*l*. 8*s*. 972.-1883.

LACE. A small piece of bordering. Specimen of needle-point lace made at Bayeux in imitation of the Venetian (Burano) productions of the 17th centy. *French*. 1883. 5½ in. by 3¾ in. Bought, 1*l*. 8*s*. 973.-1883.

LACE. A small piece, with circular arrangement of a floral design. Specimen of needle-point lace made at Bayeux in imitation of the Venetian (Burano) productions of the 17th centy. *French*. 1883. 4¾ in. by 4¼ in. Bought, 2*l*. 8*s*. 974.-1883.

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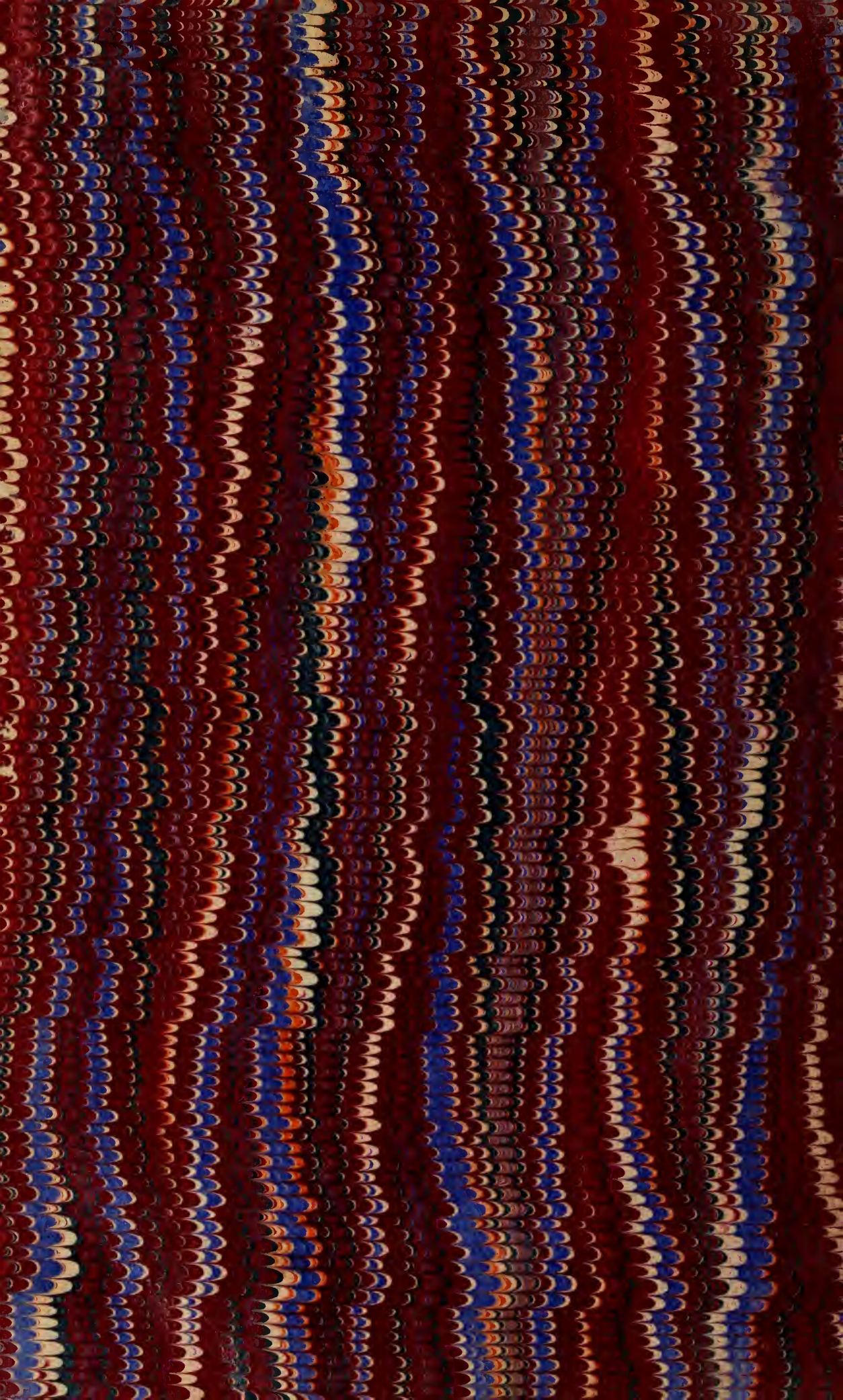


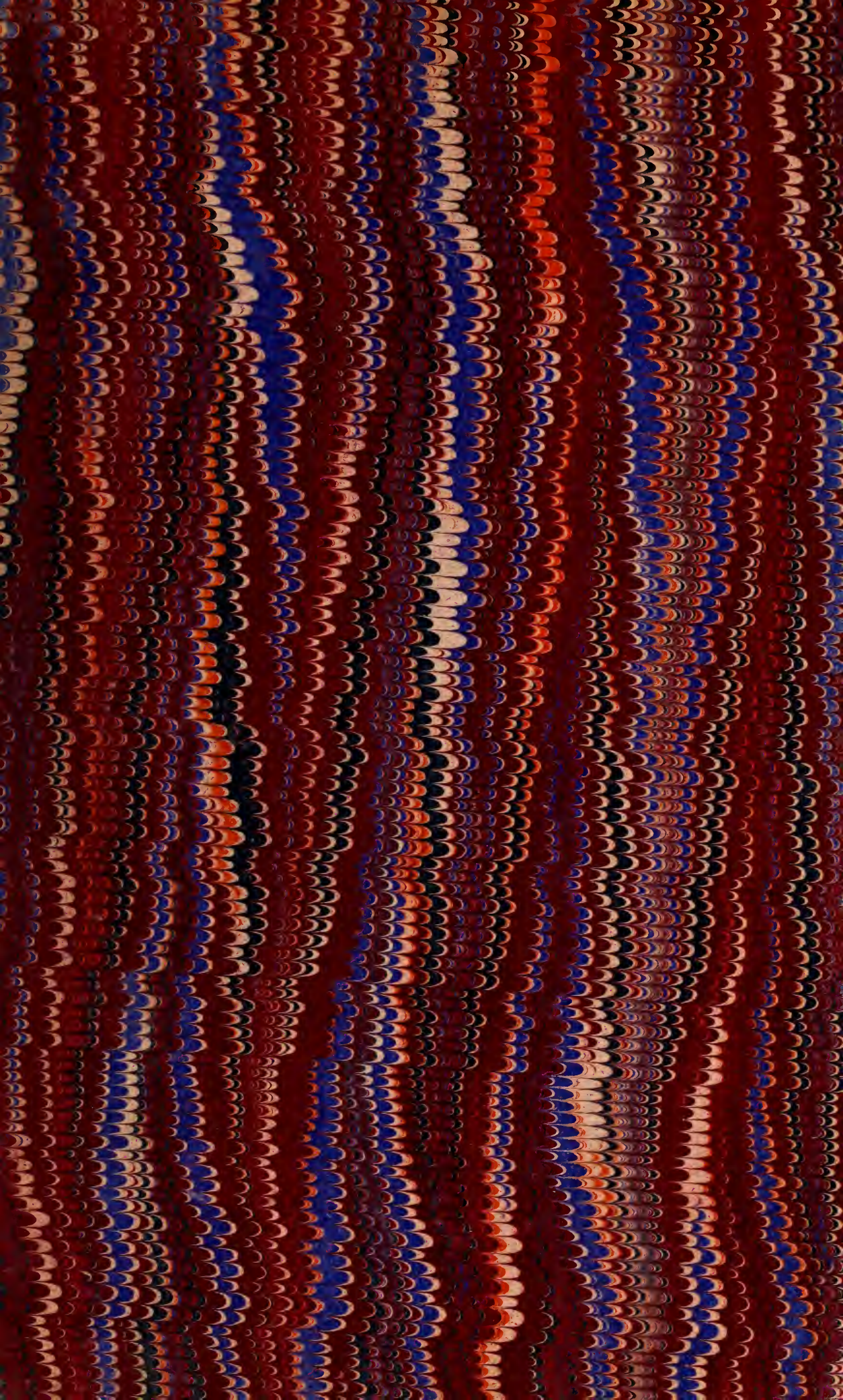












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